

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.



No. 3362.

SATURDAY, APRIL 2, 1892.

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SIR JOHN SOANE'S MUSEUM, 13, Lincoln's Inn-fields.—ANTIQUITIES, PICTURES, and SCULPTURE. OPEN FREE from 11 to 5 on Tuesdays, Wednesdays, Thursdays, and Fridays, in April, May, June, July, and August.—Cards for Private days and for Students to be obtained from the CURATOR, at the Museum.

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THE SHORTHAND SOCIETY.—Monthly Meeting, TUESDAY, April 5, at Anderson's Hotel, Fleet-street, E.C. at 8 p.m. Paper by Mr. J. FIELDING, 'Vocal Shorthand.' For admission apply to W. HEATHER, Assistant Hon. Sec., 190, Ebury-street, S.W.

VICTORIA INSTITUTE.—Meeting, MONDAY, April 4th, at 8 o'clock. Sir G. G. STOKES, Bart., M.P. F.R.S., President, in the Chair. Professor J. H. BERNARD, of Dublin University, will read a Paper on 'The Philosophical Value of the Argument from Design.' F. PETRIE, Hon. Sec. 8, Adelphi-terrace, Strand, W.C.

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TO BOOKSELLERS AND LIBRARIANS.

I am willing to give a fancy price for a copy of any Work on the
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lished by Griffith, Farran & Co., or for any Work that I have therein
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HANSARD'S PARLIAMENTARY DEBATES.

At the Auction Sale of the Stock of the Hansard Publishing Union,
Limited (in Liquidation), we secured the ONLY THREE COMPLETE
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The chance of obtaining a Complete Set, from 1801 to 1891, of this
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THE SETS WE NOW OFFER ARE ABSOLUTELY THE LAST.

In addition to the above Complete Sets, we have also purchased the
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P. S. KISO & SONS, 5, King-street, Westminster.

CHISELHURST (near the Railway Station, and
delightfully situated opposite Bickley Park).—TO BE LET, for the
residence of Lease (six years unexpired), a SUPERIOR RESIDENCE,
with spacious and lofty Reception and Billiard Rooms, Nine Bed
Dressing Rooms, Stabling, Lodge Entrance, Glass Houses, &c., and all
the adjuncts of a Gentleman's first-class establishment, surrounded by
14 acres of perfectly charming (though inexpensive) Pleasure Grounds,
Gardens, Wilderness, and Pasture. Original rent, 300l. per annum. No
premium.—Detailed particulars, &c., may be had at Ingewood, Chisle-
hurst, or from Mr. Drury, 21, Chancery-lane, or 29a (corner of), Lincoln's
Inn-fields and Chislehurst, who strongly recommends the property.

TUNBRIDGE WELLS.—WINTER RESORT.

Dry, invigorating air. BOARD AND RESIDENCE offered in a
Private Family. Sheltered central position. Close to Common, three
minutes' walk from S.E. Ry. Station.—R. G. Boxwell, Guildford-road,
Grove Hill-road, Tunbridge Wells.

Sales by Auction

IRELAND.—Roxborough Castle, Moy, co. Tyrone, the Resi-
dence of the late EARL OF CHARLEMONT.

A fine Collection of Antique Furniture of the best French and English
periods—Gallery of Paintings, including Two authenticated Works
of Hogarth (painted for Lord Charlemont in 1757)—fine Portraits by
Sir Thomas Lawrence and Sir J. Reynolds—The Marquis of Granby
giving Aid to a Wounded Soldier (the Engraved Picture), and Two
others by E. Penny—History and Poetry (A. Kaufmann), and other
important Works by G. Barrett, Roberts, Zuccarelli, F. Mola, Hon-
dorus, Albano, Van der Velden, Van der Velden, Ribens, Griffier,
Scott, and others of equal repute—Marble Figures and Busts—
Bronzes—Old China—Grand Pianofortes—Billiard Table and
Appointments—Cellar of fine old Wines—House and Table Linen—
The Furniture of Thirty Bed-rooms, Servants' Apartments, and
Bathroom—Carriages, Harness, and other Outdoor Effects.

MESSRS. BKNNETT & SON, Auctioneers, 6
Upper Ormond Quay, Dublin, respectfully give notice that they
will SELL by AUCTION, on the Premises, on WEDNESDAY, April 20,
and Three Following Days, and Three Days in the Evening Week by
order of the Executors, all the valuable CONTENTS of the Warehouse,
the greater portion removed from Charlemont House and Marino, co.
Dublin.

Catalogues, price 1s. 6d. each, which will admit to view and Sale, can
be had on application to the AUCTIONEERS on and after the 6th inst.

MANCHESTER.—Important Sale of a Collection of High-
Class Pictures in Oil and Water Colours, by distinguished
Painters of the British and Continental Schools, the Property
of the late CHRISTOPHER J. SCHOFIELD, Esq., J.P.

CAPE, DUNN & PILCHER will SELL by
AUCTION (by order of the Executors), on TUESDAY and
WEDNESDAY, April 12 and 13, at 12 o'clock each day, at the Gallery,
Clarendon-street, Manchester, the highly valuable COLLECTION of
PICTURES, &c., of the late CHRISTOPHER J. SCHOFIELD, Esq., of Whalley
Hall, including fine Examples of the following Artists:—

T. S. Cooper, R.A.	W. Müller	A. De Neuville
William Linnell	E. Nicol, A.R.A.	E. Hayes, R.H.A.
William Bradford	R. Ansell, R.A.	T. F. Dicksee
L. Innocenti	J. Van Schendel	A. Jacomb
Camptostep	M. Tenkate	A. Corelli
Max Claude	L. Serena	P. W. Topham
J. H. L. de Haas	E. Verboeckhoven	F. E. Schlegel
J. W. North	L. Haghe	H. B. Willis
E. Duncan	R. Madrazo	and many others.

Also a Series of 30 Drawings, made in India, by William Simpson.

May be viewed two days preceding the Sale. Catalogues forwarded
on application to the AUCTIONEERS, Manchester.

Pianofortes by the Leading Makers, Harps by Erard, Organs,
Hypermiums, and other Musical Instruments; Books;
Paintings, &c.

DEBENHAM, STORR & SONS will SELL by
AUCTION, at their Mart, King-street, Covent-garden, on MON-
DAY, April 12, at 12 o'clock, WEDNESDAY, the 9th, and SATURDAY,
the 11th, Surgical, Musical, Optical, and other Instruments—valuable
Bronzes—Paintings—Books—and Curiosities.

On TUESDAY, the 9th, 5,000 vols. of Books in all Classes of Literature,
many in handsome bindings.

On THURSDAY, the 7th, Harps by Erard—Pianofortes by Broadwood,
Collard, Hardman, &c., and other well-known makers—America-
n Organs—Harmoniums—Musical Boxes—Violoncellos—Guitars—rare
Enamels, China, and Bronzes—and other interesting items.

On FRIDAY, the 8th, Gallery and Cabinet Paintings, principally by
Modern Artists—Proof Exchanges and Engravings—beautiful Drawings,
&c.

On MONDAY, the 11th, Modern Pianofortes, Harmoniums, &c.—rare
English and Chinese—Minerals—Bronzes—Telescopes—Micro-
scopes—Opera and Marine Glasses—Carvings.

On TUESDAY, the 12th, the Second Portion of the Collection of
Paintings.

On WEDNESDAY, the 13th, and Following Day, Optical, Surgical, and
Scientific Instruments—Guitars, Banjos, Clarinets, and other Musical
Instruments—Paintings, Drawings, and Miscellanies.

TEN DAYS' SALE.—On view the day before and morning of Sale. Sale
Catalogues post free.

MONDAY and TUESDAY, April 11 and 12.
Scientific and Optical Stock.

MR. J. C. STEVENS will SELL by AUCTION,
at his Great Rooms, 38, King-street, Covent-garden, on MON-
DAY and TUESDAY, April 11 and 12, at half-past 12 o'clock precisely
each day, the STOCK of the late MR. JAMES ROW, of 70, Farringdon-
road (without the least reserve), consisting of Microscopic and
Microscopic Apparatus—a very large Assortment of Objects, Cabinets
for ditto; also Spectroscopes—Standard and other Barometers—Pneu-
matic and Electrical Apparatus—Galvanic Machines—Camera and
Lenses—Agate Pestles and Mortars—an immense quantity of Lantern
Slides, Showcases, Nests of Drawers, Lathes, Tools, Hinges, &c.

On view the Saturday prior to 10 till 4 and morning of Sale, and Cata-
logues had.

FRIDAY NEXT.—Photographic Apparatus, Household Furniture, and Miscellaneous Property.

MR. J. C. STEVENS will sell by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, April 2, at half-past 12 o'clock precisely, 60 LOTS of TELEGRAPHIC APPARATUS, by order of the Right Hon. Postmaster-General, Household Furniture, the Property of a Gentleman, deceased, a well-made and beautifully carved solid Oak sideboard, with plate-glass back; also, Photographic Accessories, Scientific Instruments, Opera Glasses, and Miscellaneous Property.

On view the day prior 2 till 5 and morning of Sale, and Catalogues had.

The Valuable Library of the late JOHN WINGFIELD LARKING, Esq.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, April 4, and Following Day, at 1 o'clock precisely, the Valuable LIBRARY of the late JOHN WINGFIELD LARKING, Esq., consisting of Important Books of Prints—Topography, principally relating to the County of Kent, many with MS. Additions—Natural History, including a Complete Series of Gould's splendid Ornithological Works, and a Fine Copy of Audubon's Birds of America—Rare Works relating to America—Heraldic and Genealogical Publications—Classical—Various Travels—Early Printed Books—Bibliography and Important Dictionaries—numerous Standard Works in all Classes of Literature, many Privately Printed or Rare—Engravings—Arundel Society's Publications, &c.

May be viewed. Catalogues may be had.

The Collection of Coins, the Property of the late JOSEPH COX, Esq., of Manchester.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, April 4, and Following Day, at 1 o'clock precisely, the COLLECTIONS of GREEK, ROMAN, ENGLISH, and FOREIGN COINS, MEDALS, and TOKENS, in Gold, Silver, and Copper, the Property of the late JOSEPH COX, Esq., of Manchester, and other small Collections comprising:

In Gold: Nobles, Half Nobles, and Quarter Nobles of Edward III., Richard II., and Edward IV.—Sovereigns of Henry VIII., Edward VI., Mary and Elizabeth—Rose Royal, Thirty-Shilling Piece, Unites, Laurels, &c., of James I.—Oxford Three-Pound Piece and Unite of Charles I.—Twenty-Shilling Piece of the Commonwealth—Five and Two Guinea Pieces of Charles II., James II., William and Mary, William III., Anne, George I., and George II.—Pattern Five-Pound Piece and Jubilee Five-Pound Pieces of Victoria, &c.

In Silver: Pennies of Burgund, Aethelwulf, Alfred (London), Harold II.—Half Crowns and Halfpennies of Henry VII., VIII., and Crowns of Edward VI.—James I.—Oxford Pound and Half-Pound Pieces—Crown and Half Crowns of Exeter, Shrewsbury, Worcester, Chester, Weymouth, &c., of Charles I.—Mark Siegf Piece—Pattern Crowns, Half Crowns, and Shillings of Cromwell—Pattern Crown, by Mills, of George III.—Pattern Gold Crowns of Victoria, &c.

Some interesting Greek and Roman Coins—English Historical Medals—Numismatic Works—and Coin Cabinets.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

The Collection of Autograph Letters, Manuscripts, and Deeds of the late JOHN WINGFIELD LARKING, Esq.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, April 7, and Following Day, at 1 o'clock precisely, the COLLECTION of AUTOGRAPH LETTERS, MANUSCRIPTS, and DEEDS, of the late JOHN WINGFIELD LARKING, Esq., comprising Historical, Heraldic, and Topographical Documents, chiefly relating to the County of Kent—important Papers in the handwriting of Sir Roger and Sir William Twysden—valuable additions to the History of Kent, in the autograph of the Rev. John Larking—Ancient Charters, Deeds, &c., relating to Kentish families, several with Great Seal of England, &c., principally illustrating the period of the Commonwealth.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of three stamps.

The Second and Final Portion of the extensive Collection of Engravings and Drawings formed by JOHN WARWICK, Esq.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on SATURDAY, April 9, and Four Following Days, at 1 o'clock precisely, the SECOND and FINAL PORTION of the extensive COLLECTION of ENGRAVINGS and DRAWINGS formed by JOHN WARWICK, Esq. This Portion comprises Engravings by English Masters and Foreigners resident in England between the years 1550 and 1750—English Line Engravers—Masters of the French School—Foreign Portraits—Engravings and Etchings by Old Masters—Drawings by Old Masters—Early Italian Masters—Woodcuts—Foreign Line Engravers—Water-Colour and Chinese Drawings.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of six stamps.

The Library of the late Right Hon. G. A. F. CAVENTISH BENTINCK, P.C., M.P., &c., the Library of the late W. H. OVERALL, Esq., F.S.A., Librarian of the Guildhall, and other Properties.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, April 11, and Two Following Days, at 1 o'clock precisely, the LIBRARY of the late Right Hon. G. A. F. CAVENTISH BENTINCK, P.C., M.P., &c., of the late W. H. OVERALL, Esq., F.S.A., Librarian of the Guildhall Library, a Gentleman who is leaving Manchester for Canada, and other Properties the whole including important Books in all Classes of Literature—First Editions of Standard Authors—Illuminated Books of Hours and other MSS.—Collections of Engravings, Caricatures, &c., Voltaire—Publications of various Societies—Books illustrated by Blake, Rowlandson, G. Cruikshank, and others—Privately Printed Works, &c.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

Miscellaneous and Architectural Books, including the Select Library of a Gentleman.

MESSRS. HODGSON will sell by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on WEDNESDAY, April 6, and Two Following Days, at 1 o'clock precisely, the MISCELLANEOUS and ARCHITECTURAL BOOKS, comprising Piranesi Pontal Antiq., &c., 4 vols.—Vestuta Monumenta, 6 vols.—Carter's Ancient Architecture, 2 vols.—Cicero's de Re Publica, 1 vol.—L'Architecture d'Augere, 6 vols.—Ruskin's Architecture of Venice, India, proofs, and Seven Lamps, &c.—Gallabard, Monuments Anciens, 4 vols.—No.—L'Art de la Peinture, 8 vols.—L'Art de la Sculpture, 8 vols.—Hunter's Lavand, 5 vols.—Wilson's Palestine, vols.—Knowledge, 11 vols.—Chester's Ephraim, 3 vols.—Wordsworth's Excursion, First Edition—Montebach's Theater of Mortality and some other Early Printed Books—Lange's Arabian Nights, 3 vols.—Burton's Arabian Nights, 6 vols.—Byrant's Ancient Mythology, 6 vols.—Miss Freer's Works, 9 vols.—Judy Halliburton's Works, 18 vols.—Yule's Cathay, 2 vols.—Bancroft's United States, 9 vols.—Grosset's Green, 12 vols.—Ray's Society's Publications, 53 vols.—Grosset's Reprints—Wordsworth's Bible, 8 vols., &c.

To be viewed, and Catalogues had.

Ancient and Modern Engravings.

MESSRS. PUTTICK & SIMPSON will sell by AUCTION, at their House, 47, Leicester-square, W.C., on TUESDAY, April 5, at ten minutes past 1 o'clock precisely, a COLLECTION of ANCIENT and MODERN ENGRAVINGS, framed in the Portfolio, including Fancy Subjects by and after Bartolozzi, Cipriani, Morland, J. B. Smith, Wheatley, &c.—Views—Landscapes—Sea Pieces, &c.; also Line and Mezzotint Portraits, &c.

Catalogues on application.

Valuable Collection of Books.

MESSRS. PUTTICK & SIMPSON will sell by AUCTION, at their House, 47, Leicester-square, W.C., on THURSDAY, April 7, and Three Following Days (Saturday and Sunday excepted), at ten minutes past 1 o'clock precisely, the valuable COLLECTION of BOOKS of a well-known Collector (SECOND PORTION), comprising Ainsworth's St. James's, Presentation Copy—Burton's Arabian Nights, with Supplement, 16 vols.—Dickens, Lever, Thackeray, Original Editions—Hiccup, Dio Chrysostomus, printed on vellum, 1601—Chroniques des Roys, precious Manuscript on vellum, with 66 Miniatures—Voltaire, La Henriade, unique copy printed on vellum, with extra illustrations, 1785—Veeclino, Habiti Antichi e Moderni, best edition, 1598—Savonarola, Compendio, with Woodcuts by Botticelli, 1494—Boydell's Shakespeare, 9 vols. fine copy—Biblia Sacra Polyglotta, with Castelli's Lexicon, 1657—89—Rogers's Poems and Italy, Large Paper, 1800—Rogers's Poems, Large Paper, old morocco, with arms—Napoleon I. Collection—Whitbourne's Discovery of Newfoundland, 1629—Boccaccio, Le Decamerone, 5 vols. morocco double, 1767—Higden, Polycricon, Black Letter, 1527—Jercy Society, Complete Set, under the name of the Rev. J. Jercy, 1800—Manuscripts on vellum and Black Letter Books—Books illustrated by Blake, Lever, G. Cruikshank, and Philz—a long Series of Americana—old and modern—Morocco bindings by famous English and Foreign Binders—Original Drawings—Engravings—and Autographs.

Catalogues may be had; if by post, on receipt of two stamps.

In the High Court of Justice, Chancery Division, Gladwell v. Gladwell (G 53).

MESSRS. PUTTICK & SIMPSON will sell by AUCTION (absolutely without reserve), at their House, 47, Leicester-square, W.C., on MONDAY, May 2, and Following Days, at 1 o'clock precisely, the whole of the REMAINING FINE-ART STOCK of GLADWELL BROTHERS, of Gracechurch-street, E.C., comprising choice Modern Artists' Proof Engravings—Remarque Proof Etchings, old and modern—Morocco bindings by famous English and Foreign Binders—Original Drawings—Engravings—and Autographs.

Catalogues in preparation.

The Remaining Works of the late PAUL J. NAFTEL, R.W.S.

MESSRS. CHRISTIE, MANSON & WOODS will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, April 6, and Following Day, at 1 o'clock precisely (by order of the Executors), the WHOLE of the remaining WORKS of PAUL J. NAFTEL, R.W.S., deceased, comprising upwards of 400 finished Sketches and Drawings, including Views in England, Scotland, Ireland, Wales, the Channel Islands, France, and Italy.

Collection of Objects of Art and Decoration of the late JOHN WINGFIELD LARKING, Esq.

MESSRS. CHRISTIE, MANSON & WOODS will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, April 6, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of OBJECTS of ART and DECORATION of JOHN WINGFIELD LARKING, Esq., deceased, late of The Firm, Lee, Kent, comprising old Chinese, Dresden, and English Porcelain, and a variety of Objects of Art and Vertu.

Porcelain and Objects of Art of the late S. CARTWRIGHT, Esq.

MESSRS. CHRISTIE, MANSON & WOODS will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, April 6, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION of OBJECTS of ART and DECORATION of S. CARTWRIGHT, Esq., deceased, late of Old Burlington-street, comprising Chinese and Japanese Porcelain, Bronzes, and Caricatures—Dresden, Berlin, and other Porcelain—Delft and other Services, French Bronzes, Clock and Candelabra, and a Service of Cut Glass.

The Cellar of Wines of the late JOHN WINGFIELD LARKING, Esq., and other fine Wines from different Private Cellars.

MESSRS. CHRISTIE, MANSON & WOODS will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, April 7, at 1 o'clock precisely (by order of the Executors), the CELLAR of WINES of JOHN WINGFIELD LARKING, Esq., deceased, late of The Firm, Lee, Kent, comprising Fine, Late and Old Golden Sherries, Madeira, Port of the Vintages of 1858 and 1860—Claret: Ch. Latour, Ch. D'Ysant, and Ch. Haut Brion, 1865—Branc Canteaux, 1867—Ch. Margaux, 1868, 1869, and 1870—Estates of 1869 and 1870—Pons, 1868 and 1869—Canteaux, 1870—Burgundy and Sauterne. Also 150 Dozens of Choice Claret, the Property of Sir WILLIAM RICHARD DRAKE, F.R.S., deceased, late of Oldlands Lodge, Weybridge, and consisting of Ch. Margaux, 1867, 1868, and 1869—Ch. Latour, 1868 and 1869—Ch. Bataille, 1870. Also Ch. Latour, 1864, in Quarts and Magnums, the Property of the late General WILLIAM EARLE, C.S.I., and 34 Dozens of Port of the Vintages of 1854, 1860, 1867, 1868, 1869, and 1870, and 42 dozen of Wachter Champagne, the Property of a GENTLEMAN. Samples may be had on paying for the same, and Catalogues at Messrs. CHRISTIE, MANSON & WOODS' Office, 8, King-street, St. James's-square.

The Collection of Oriental Porcelain and Curiosities of the late JOHN DENT, Esq., and Porcelain and Furniture of the Rev. HENRY WEST.

MESSRS. CHRISTIE, MANSON & WOODS will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, April 8, at 1 o'clock precisely (by order of the Executors), the COLLECTION of CHINESE and JAPANESE PORCELAIN and CURIOSITIES of JOHN DENT, Esq., deceased, late of Fitzroy-square, comprising Enamelled Chinese Porcelain Vases, Bottles, Beakers, and large Dinner, Dessert, and Tea Services—Japan Porcelain—Satsuma and other Ware—Japan Lac—Japanese Carvings in Ivory and Wood—Chinese and Japanese Bronzes and Metal Work—Large Chinese and Japanese Vases—Numerous Chinese Carvings in Jade—Carved Rhinoceros Horns—Chinese Carved Black Wood Cabinets—Embroidered Curtains—and other Oriental Objects of Art. Also Porcelain, Furniture, and Bronzes, the Property of the Rev. HENRY WEST of Wraybury, Essex, consisting of Old Nankin and other Oriental Porcelain—Canton Enamel—English and Dresden Porcelain—Italian Bronze Statuettes and Decorative Furniture.

Decorative Objects and Furniture of the late Sir MORELL MACKENZIE.

MESSRS. CHRISTIE, MANSON & WOODS will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, April 8, at 1 o'clock precisely (by order of the Executors), the FURNITURE and DECORATIVE OBJECTS of Sir MORELL MACKENZIE, deceased, late of 18, Harley-street, Avenish-square, comprising French Cabinets and Furniture, Boule, and Ormolu Tables—Satinwood show Cabinets—a large Pietra Dura Cabinet—Bronze Statuettes—Old Chinese Porcelain—and a Set of Three Hexagonal Vases and Covers—Old Nankin—Dresden—a Tea Service of Old Worcester Porcelain and Cloisonné Enamel.

The Remaining Portion of the Doulton Collection of English Coins and Old English Plate, the Property of a Gentleman.

MESSRS. CHRISTIE, MANSON & WOODS will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, April 8, at 1 o'clock precisely, the REMAINING PORTION of the DOULTON COLLECTION of ENGLISH COINS, including a Silver Penny of Alfred the Great—a Shilling of Henry VIII.—Charles I. Crown, Shilling, and Tuppence of James II.—Mint—Siege Pieces—Charles I. Pattern Pieces of George III., George IV., William IV., and Victoria; in Gold: James I. Thirty-Shilling Piece—Charles I. Three-Pound Piece—Commonwealth Sovereign, 1660, with rare Anchor Mint Marks—George III. Pattern Piece for Two Guinea, 1771—Pattern Two-Pound Piece by Huetzel—George IV. Pattern Five-Pound Piece—William IV. Pattern Two-Pound Piece—Victoria Five-Pound Piece; and in Copper: Commonwealth Sovereign, 1660, with rare Anchor Mint Marks—George III. Pattern Piece for Two Guinea, 1771—Pattern Two-Pound Piece by Huetzel—George IV. Pattern Five-Pound Piece—William IV. Pattern Two-Pound Piece—Victoria Five-Pound Piece; and in Copper: Commonwealth Sovereign, 1660, with rare Anchor Mint Marks—George III. Pattern Piece for Two Guinea, 1771—Pattern Two-Pound Piece by Huetzel—George IV. Pattern Five-Pound Piece—William IV. Pattern Two-Pound Piece—Victoria Five-Pound Piece; and in Copper: Commonwealth Sovereign, 1660, with rare Anchor Mint Marks—George III. Pattern Piece for Two Guinea, 1771—Pattern Two-Pound Piece by Huetzel—George IV. Pattern Five-Pound Piece—William IV. Pattern Two-Pound Piece—Victoria Five-Pound Piece; and in Copper: Commonwealth Sovereign, 1660, with rare Anchor Mint Marks—George III. Pattern Piece for Two Guinea, 1771—Pattern Two-Pound Piece by Huetzel—George IV. Pattern Five-Pound Piece—William IV. Pattern Two-Pound Piece—Victoria Five-Pound Piece; and in Copper: Commonwealth Sovereign, 1660, with rare Anchor Mint Marks—George III. Pattern Piece for Two Guinea, 1771—Pattern Two-Pound Piece by Huetzel—George IV. 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SATURDAY, APRIL 2, 1892.

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LITERATURE

The Life and Letters of Joseph Severn. By William Sharp. (Sampson Low & Co.)

"I HAVE now been in Italy five years—it seems impossible. Betwixt you and me, certainly I gained more from poor Keats, who is dead and gone, than from any other source. He introduced me to all the learned men I know, and helped me on in my painting by his own great mind; and then my name is so interwoven with his friendship and death that it will ever be an honour to me."

This passage, taken from a letter written in 1825 by Joseph Severn to one of his brothers, might have been chosen as a motto for the biography. It is its apology. Severn had many claims to the affectionate remembrance of his friends and acquaintance, but to the world at large he was and is but the friend of Keats. This is fully acknowledged by his biographer, and was acknowledged not less frankly by Severn himself. In his old age, as in his youth, he sought to shine only by that reflected light. "With a truth that was ever inapplicable to Keats," he remarked to a friend in late life,

"I may say that of all I have done with brush or pen, as artist or man, scarce anything will long outlast me, for *in water*, indeed, are my best deeds as well as my worst failures; yet through my beloved Keats I shall be remembered—in the hearts of all who revered my beloved Keats there will be a corner of loving memory for me."

The general effect of Mr. Sharp's biography is to make the reader welcome it for the sake of Keats's friend as well as for what it has to tell of Keats himself. And there is need of this interest, for there is but little that is new—and nothing at once new and important—about Keats in the volume. Severn had been so generous to the poet's biographers—Monckton Milnes, Mr. Forster, and Mr. Colvin—that his voluminous papers have yielded but a scanty gleanings to Mr. Sharp, and that gleanings has not been bound into a particularly shapely sheaf.

Joseph Severn was born late in 1793, nearly two years before Keats, and was the eldest son of his parents. His father was a music-master living at Hoxton, and a man of uncertain, and occasionally violent, temper. He possessed no knowledge of any art except his own, but had a passion for

buying and selling bad pictures, the continual passage of which through his house excited the interest of his eldest son when a mere child, and probably predisposed him to attempt drawing at a very early age. This taste his father encouraged, set him to sketch wayside cottages passed in their country strolls, and procured him engravings to copy. A regular course of artistic education was beyond the means of the family, but as the next best way of utilizing the boy's tendencies, he was, at fifteen, apprenticed, without premium, to Mr. Bond, "an engraver in the chalk manner," with whom Joseph "stabbed copper" for seven or eight years. The master discouraged Severn's ambition towards original effort, but the lad's health failing, he was gradually allowed some liberty, which he employed in country walks, in reading, and latterly in attending the evening classes at the Royal Academy. His father was as discouraging as his master, fearing the boy would become neither good artisan nor good artist, yet he persevered most creditably in educating himself. Severn never quite recovered, however, the bad effects of the seven years' systematic suppression of his artistic instincts and mental elasticity. When freedom came he found himself ill-grounded both in his chosen art and in general cultivation, but he had the immense advantage of knowing that such was his case, and he eagerly sought to better it.

It would appear to have been about 1816, when nearly free of his articles, that Severn made the acquaintance (soon to ripen into intimacy) of John and George Keats. The former fascinated him, and to know Keats was to him a liberal education. He had little to give in return beyond appreciative intelligence and good-fellowship, but he proudly remembered that he first introduced Keats to the Elgin Marbles, which had just been placed in the British Museum. This seems to prove (for dates in both cases are a little uncertain) that Keats knew Severn before he met Haydon, who had done so much to further the acquirement of the marbles for the nation. The Museum galleries became a favourite haunt of Keats and Severn, the intuition of the young poet opening the young painter's eyes to the splendours of Greek art. "I never cease to wonder," said Keats, "at all that incarnate delight," and he taught his friend that the living spirit of art was of all time. "It's an immortal youth," he would say, "just as there is no *Now* and *Then* for the Holy Ghost."

When his apprenticeship was over Severn became a regular student at the Royal Academy schools, supporting himself by painting miniatures; but the announcement of the Grand Prize in Historical Painting for 1819 fired him with the ambition to compete for it, although it had not been awarded for twelve years. He had a year before him, and the better to accustom his hand to the larger brush he painted a figure study of Hermia and Helena in 'A Midsummer Night's Dream,' which was hung in the Academy of 1819 along with that miniature of Keats so well known by the engraving in the 'Life and Letters.' The subject of the competition picture was to be the 'Cave of Despair,' from 'The Faerie Queene,' to which poem Keats had introduced him; and

to the astonishment of every one, including the artist, Severn won the medal. The painting was done under great privations, for he had neither proper studio, nor fire, nor money for models, and the prize brought no fruits. He was thus forced back upon miniature painting for a livelihood, but such success as could be gained in this manner began to come to him, and when he was called on to accompany Keats to Italy he had put by a little money. There is some conflict of opinion as to the reasons for the promptitude with which Severn answered their friend Haslam's call on behalf of Keats in September, 1820. Mr. Sharp thinks it is

"certainly not enough simply to say of his action, with Mr. Sidney Colvin, that 'a companion offered himself in the person of Severn, who having won, as we have seen, the gold medal of the Royal Academy the year before, determined now to go and work at Rome with a view to competing for the travelling studentship.' This determination was, at most, an after-thought, and as Severn says, realization of the hope was just barely possible."

Monckton Milnes in the 'Life and Letters' says nothing of any motive but that of devotion to Keats, and from all we know of Severn, he probably acted on a generous impulse; while from the surprise and indignation manifested by his father when the adventure was announced, it is clear that nothing had previously been known in the family of any intention on Severn's part to go abroad.

The familiar story of the voyage and of the sad months in Rome when Keats lay a-dying is repeated here with only a little fresh detail, and, as far as regards Keats, the same is the case with the months which immediately succeeded the fatal ending. It left Severn prostrate in health and almost penniless, but he was kindly treated by Dr. and Mrs. Clark and other English residents and visitors, and on his recovery he decided to remain in Rome and finish the 'Death of Alcibiades,' the picture with which he hoped to win, and with which, ultimately, he did win, the travelling pension. At Keats's grave he made the acquaintance of Seymour Kirkup, and the Clarks introduced him to all the leading English people then in Rome, who took up the young painter cordially and gave him commissions. The progress he had made as a painter and his pleasant manners enabled him to take full advantage of these introductions, and as the years went on he became increasingly prosperous. In 1825 his faithful patroness, Lady Westmorland, introduced him to her adopted daughter, Miss Montgomerie, who three years later became his wife—a happy union which was prolonged until 1862. Six of their seven children grew up—three sons and three daughters. Of the sons, Walter and Arthur, the survivors to whom this book is dedicated, have gained reputation as painters. Of the second daughter, Mary, who became the wife of Mr. (now Sir) Charles Newton (Newton of Halicarnassus), we are told that she "showed exceptional promise as an artist; some of her drawings had a refinement and grace which proved her possession of a strong and original talent." To those who knew Mrs. Newton (who died in 1866) this will seem an inadequate tribute to the genius of

the most brilliant member of Mr. Severn's family. Her friends remember not merely her "exceptional promise," but her exceptional accomplishment as an artist; her exquisite and sympathetic copies of the old Italian masters; her extraordinary skill in portraiture; her extensive knowledge, historical and practical, of art, and especially of Greek art, and her wide reading and understanding of literature, ancient and modern; and, above all, they remember her personal charm which won all hearts.

In 1841 Severn left Rome and brought his family to London, where he continued to paint and exhibit his pictures for twenty years, at the end of which he pined for Rome again; and having obtained the British consulship just vacated by his son-in-law, Mr. Newton, he returned thither in 1861. In the midst of the distractions of stirring times in Italy he continued to paint, and to paint ambitious pictures, until the end came in August, 1879, when he had nearly completed his eighty-sixth year. The old cemetery had long been closed, and Severn was buried in the new; but two years later, by favour of the Government, his remains were laid by the side of Keats in that "sweet place" which made Shelley "in love with death."

Mr. Sharp tells us more than once how hard has been his task in disentangling the facts from Severn's diaries and various sets of "Reminiscences":—

"Severn had a capricious memory, and was at no time heedful of the exact verity of his statements.....even letters written in the same month (occasionally on or about the same day) will be at variance in matters of more or less importance.....the same event will occur 'this year,' or 'last autumn,' or 'a few years ago.'"

Mr. Sharp's readers have occasionally to make the same complaint of himself. For instance, in the second and third chapters of this biography the dates are so confused that the whole chronology of an eventful period in Severn's career and of his relations with Keats is upset. At p. 27 we are told (quite correctly) that the 10th of December, 1819, was the date of the award of the Academy medal to Severn. On p. 28 Severn is quoted as saying of that success, "All I got was such an amount of ugly envy that I was obliged to forsake the Royal Academy"; but further down Mr. Sharp writes: "*Early in 1819*, after he had been 'driven away from the Academy'..."; and again, at p. 45, we read: "But even by the summer of 1819, when, following his success of the previous December, he exhibited at the Academy his 'Hermia and Helena' and his miniature of Keats, his general prospects seemed no whit bettered." This last blunder is a repetition of what is stated at p. 34: "In the spring of 1819, Severn, encouraged by the success of his 'Cave of Despair' [medal picture], decided to send his first oil painting, 'Hermia and Helena,' to the Royal Academy." Of course the 'Hermia and Helena' preceded 'The Cave of Despair' at the Academy by some nine months, but the error is of more importance as affecting the history of Severn's relations with Keats. The "almost daily intercourse" is made to appear as if it had followed instead of preceded Severn's success—a serious mistake, for after Severn's success the condition of Keats's

health and spirits precluded much companionship until the two friends sailed for Italy. Should a second edition be called for, it will be necessary to rewrite this chapter entirely.

Much unnecessary space and importance is given in this biography of Severn to a matter which little concerned him—the quarrels and recriminations of Keats's friends after his death—and especially to the charges made by Brown, and through Brown by others, against George Keats. All these matters should have been allowed to rest in the grave which time has made for them. Mr. Sharp does not definitely take sides, but he exhibits a bias. At p. 72 he writes, regarding Haslam's statement "George is a scoundrel": "It is not easy to discover the truth. But the unbiassed reader will note that Brown to the last maintained his point, and that whereas he had certain puzzling documents and facts, Dilke had nothing but asseverations." Mr. Sharp here, no doubt, is judging on the best information in his possession, but his information is imperfect. Dilke never even suspected George Keats of misconduct, and, so far from having before him "nothing but asseverations," his conviction of George Keats's innocence was maintained after the whole affairs of the trust had passed through his hands, and of his competence as a man of business no doubt can be entertained. This may fairly be taken to dispose of the "account current of Abbey's" which Brown found in 1829, and which he considered as proof positive of George Keats's villainy, for Brown sent it to Dilke (p. 160), and Dilke must have formed a different opinion. Brown was a faithful friend, a good man, and an able one, but he was also prejudiced and obstinate, and (as Keats said of him) given to "sudden odd dislikes." Mr. Sharp is disposed to be merry over a statement made by Dilke in a letter addressed to Severn in 1841, on the subject of the Keats family accounts: "You may say, how could I know this—do I pretend to know more of Keats's affairs than Keats himself! Yes, I assuredly know more than all the Keats[es] put together. How I acquired my knowledge would be a tedious story. It cost me years of anxiety, the benefit of which Miss Keats had and enjoys, &c." (p. 199). There exists unmistakable evidence that Dilke's pretension was fully justified; and it exists not as a piece of irresponsible gossip, but in the shape of an affidavit made by Mrs. Llanos in 1857. He had also large masses of documents in his possession. But these questions should never have been revived.

'The Life and Letters of Joseph Severn' is handsomely printed and bound, but most of the illustrations are far from creditable, being coarse and smudgy process plates, specially unworthy of a book about a painter, and dedicated to his sons, also artists. Some of the plates have already appeared in American magazines, but there they had the advantage of good printing. The so-called "facsimile" of Leigh Hunt's letter is a libel on his exquisite penmanship.

A Last Harvest: Lyrics and Sonnets from the Book of Love. By Philip Bourke Marston. Edited by Louise Chandler Moulton. (Mathews & Lane.)

THIS little volume, as the editor's biographical preface informs us, is composed of poems not included in any previous collection of Marston's verse. In her character of literary executrix to the dead poet, Mrs. Moulton has undertaken what is evidently a labour of love in gleaning from his manuscripts a "last harvest" of lyrics and sonnets, which, if they do not materially add to the reputation he has already gained in England and America, will certainly not detract from it. It is the fruit of the three final years (1885–1887) of a life which was one long bereavement, and he would be a churlish critic who could speak otherwise than gently of work produced under such melancholy conditions. If it should prove too monotonous in style and subject, and too remote from the actualities of the "warm kind world" beloved of the author of 'Ionica' to be widely accepted by a full-blooded and hard-headed nation like our own, it will find a welcome with all those who have themselves been "acquainted with grief," and are able to appreciate the charm of delicate language wrought into musical and plaintive cadences. In short, as Mrs. Moulton truly observes:—

"Even those who are happy may care, sometimes, to listen to the passion and the pathos of a sorrow they have never known: and to the heavy heart there is a gleam of comfort in the knowledge that other hearts have ached with a kindred pain—that they are not pioneers in the desolate path of grief."

This melodious pessimism is well seen in such stanzas as those fitly named 'Alas!' where Marston, to use Shelley's words, "teaches in song" what he has "learnt in suffering," though the lesson brings little consolation or hope. *αἰλινον, αἰλινον*, is the note with which it echoes and re-echoes, but we miss the inspiring *τὸ δ' εὖ νικάτω* which lends a deeper significance to the refrain of Æschylus:—

Alas for all high hopes and all desires!
Like leaves in yellow autumn-time they fall—
Alas for prayers and psalms and love's pure fires—
One silence and one darkness ends them all!

Alas for all the world—sad fleeting race!
Alas, my Love, for you and me Alas!
Grim Death will clasp us in his close embrace,
We, too, like all the rest from earth must pass.

Alas to think we must forget some hours
Whereof the memory like Love's planet glows—
Forget them as the year her withered flowers—
Forget them as the June forgets the rose!

Our keenest rapture, our most deep despair,
Our hopes, our dreams, our laughter, and our tears

Shall be no more at all upon the air—
No more at all, through all the endless years.

We shall be mute beneath the grass and dew
In that dark Kingdom where Death reigns in state

And you will be as I, and I as you—
One silence shed upon us, and one fate.

London, with its loud noises and its dreary streets, affected Marston with a peculiar loathing. Stricken with the fear that is born of blindness, he could not endure its "pitiless clamour" and its "crowded ways," and even when he was far away from it, in quiet country haunts, there stole into his nostrils the taint of its "pestilential odours," and there fell upon his ears "the

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cries of those it murdered long ago." The face of Nature herself often wore a frown for the afflicted poet. Among the sad lines entitled 'After Love's Passing,' which in point of execution are as good as anything in the volume, occurs the following indictment of the entire cycle of the seasons:—

The springs that come, but bring no hope of change;

The cheerless summer hours;

With songs of birds grown old, and har-h, and strange,

And scentless, bloomless flowers—

The fruitless autumn, with no garnered corn,
The dreary winter weather—

linked as it is with the personal loss that explains and excuses this aversion from all external sights and sounds:—

The two who walk apart, alone, forlorn,
Who once kept step together.

In her introduction Mrs. Moulton tells us how "it had long been a favourite project of Marston's to publish.....a little book with only the Garden poems in it—the secrets the flowers had whispered to him." In fulfilment of this long-cherished wish, a short time after his death in 1887, she arranged a number of his poems under the title of 'Garden Secrets'; and in the present volume she has added five more of a similar kind, of which the last, 'A Ruined Garden'—also deeply tinged with sadness—strikes us as being much the best. We make no excuse for printing it in full:—

All my roses are dead in my Garden—

What shall I do?

Winds in the night, without pity or pardon,
Came there and slew.

All my song-birds are dead in their bushes—

Woe for such things!

Robins and linnets and blackbirds and thrushes

Dead, with stiff wings,

Oh, my Garden! rifled and flowerless,

Waste now and drear:

Oh, my Garden! barren and bowerless,

Through all the year.

Oh, my dead birds! each in his nest there,

So cold and stark;

What was the horrible death that pressed there

When skies were dark?

What shall I do for my roses' sweetness

The summer round—

For all my Garden's divine completeness

Of scent and sound?

I will leave my Garden for winds to harry;

Where once was peace,

Let the bramble-vine and the wild-brier marry,

And greatly increase.

But I will go to a land men know not—

A far, still land,

Where no birds come, and where roses blow not,

And no trees stand—

Where no fruit grows, where no spring makes riot,

But, row on row,

Heavy, and red, and pregnant with quiet,

The poppies blow.

And there shall I be made whole of sorrow,

Have no more care—

No bitter thought of the coming morrow

Or days that were.

Among the sonnets with which the volume concludes there are some fine examples of a form of verse in which all competent authorities allow that Marston excelled. 'The Breadth and Beauty of the Spacious Night,' 'To all in Haven,' 'Friendship and Love,' 'Love's Deserted Palace'—these, to mention no others, have the "high seriousness" which Matthew Arnold made the test of true poetry. In a lower key, but of almost equally faultless workmanship, are the following lines, entitled 'Of Early Violets':—

Soft subtle scent, which is to me more sweet

Than perfumes that come later—when the rose

In all the splendour of her beauty blows—

Here, even to this busy London street,

Thou bringest visions of the grace we meet

When all-forgetful of the winter's snows

The earth beneath the sun's kiss throbs and glows

And answers to his strength with strong heart-beat.

Thou 'rt like his lady's voice to one who waits,

In the dim twilight at her garden gates,

Her coming face—thou art the trembling rare

First note of Nature's prelude that leads on

The Spring, till the great splendid orison

Of Summer's music vibrates in the air.

One wonders, sometimes, whether such work as this, for all its sweetness, has the stamp of permanence. Times change, and fashions alter; and though the great masters of the æsthetic revival—the Swinburnes and Rossettis—will always, in virtue of the prerogative of genius, maintain their position as kings of song, the lesser personages of their court—its cupbearers and pages, so to speak—perhaps enjoy a frailer tenure of immortality. The century is closing amid stirring scenes of enterprise in unfamiliar fields, England is tardily awaking to a sense of her imperial destinies, and men are looking around them for a new Tyrtæus of more strenuous and cheerful utterance than these sensitive and sad-eyed singers. Yet if any of those who come next to the famous names just mentioned are destined to survive, we know none that merits remembrance better than Philip Bourke Marston.

Waifs and Strays of Celtic Tradition.—Argyllshire Series. Vols. III. and IV. (Nutt.)

LORD ARCHIBALD CAMPBELL'S series of Gaelic folk-lore legends continues to justify its existence. As Mr. Alfred Nutt (not one of the least able of the contributors to whom these volumes are due) remarks in his preface to vol. iii., Celtic legends and customs afford the best means obtainable for testing the rival theories of students of the new science:—

"We can trace with approximate accuracy the story of Gaelicdom, whether in Ireland or Scotland, from the fourth century onwards: and the facts that the Gaels were largely isolated from the remainder of Europe by a more powerful and a hostile race; that for most of this period all their energies were exhausted in the struggle for simple racial existence; that geographically and historically Gaelicdom represents a backwater, so to speak, in the main stream of European life—these facts have contributed to perpetuate with singular vividness the archaic ideas which underlie the civilization of the past, the modes of expression which differentiate primitive from modern art."

And to the modern Briton, who is in sympathy, as he should be, with all the elements which make up our composite nationality, the study of Celtic folk-lore should be not uninteresting:—

"Whereas to know other races we must chiefly turn to the higher minds of the race, to the individual thinkers and artists, to know the Celt we must familiarize ourselves with a vast body of anonymous and traditional legend which has at all times faithfully reflected folk-beliefs and folk-aspirations, and which can neither be understood nor appreciated without constant reference to a conception of life and nature, the very existence of which is unknown to most men of the educated classes."

To elucidate this conception, to rescue and stereotype this legendary material in

the very nick of time, to compensate as far as may be for the neglect of the "educated classes" in the Highlands, Anglicized as they inevitably became after the events of the eighteenth century, is the laudable purpose of this work. The third volume before us comprises the tales collected by the Rev. James Macdougall, Duror, Ballachulish, at different intervals, from the recitation of Alexander Cameron, a native of Ardnarmurchan, in the years 1889–90, and compared with versions by other narrators mentioned in the notes. The learned collector describes his method and the rules of translation—literal for the most part—which he set himself. How hard literal translation from Gaelic is only those know who have tried it. A language in which almost every preposition is a metaphor is apt to lose force when translated. Accordingly Mr. Macdougall has generally rendered Gaelic into English idioms, therein proving himself wise:—

"For who would imagine that 'the rock of the chest' (carraig an uchd) was the breastbone, and 'the black sole of the foot' (bonn dubh na coise) the part of the sole under the instep? Or who would recognize in 'he lifted on him' (thog e air) he set out on his journey; in 'he made earth-hiding on him' (rinn e falach-talmhuinn air) he stole towards him under cover of the ground; and in 'he gave them a turn round a bush' (thug e car mu thom dhoibh), he slipped away from them? But when there is no such danger of being misunderstood, interesting idiomatic passages are translated verbally."

The collection consists of some half-dozen tales in which Finn MacCumhal takes the leading part (no doubt some of those "vain, lying, worldly histories" to which good Bishop Carsuel objected strongly in 1567), and others which set forth the achievements of champions less renowned. Mr. Macdougall is much inclined to the nature-myth in expounding these tales: "four-and-twenty blackbirds baked in a pie" to him are apt to be "representatives of the hours made vocal by the incoming dawn"; and it must be allowed that it is tempting to explain the Yellow Mountain with its Rocky Path as

"the vault of heaven, which is yellow or golden in the morning and of the same colour again in the evening. The Rocky Path is that which the Sun takes in its daily course, and which is difficult to climb, but easy to descend. And the Red Lake through which Alastir passes is the red evening sky."

Again, in 'The Son of the Strong Man of the Wood' (MacCeatharnach na Coille), which roughly resembles Grimm's 'Tale of the Young Giant,' the same mode of interpretation seems readily to suggest itself. The Big Lad is the Oaktree, the Water-horse is the Whirlwind or Waterspout (Mr. Macdougall compares the Vikhor of the Russians), and Big Angus of the Rocks is Echo. On this, as on other points, Mr. Nutt is judicial; he neither accepts the nature-myth to the extent which was recently fashionable, nor rejects its application altogether. The same attitude may be recommended to the unscientific reader. It may well be that natural phenomena constantly suggested fresh forms of imagery to the Gaelic reciter, surrounded as he was, from infancy to age, by "the wild fretwork of our northern skies"; while the origin of the legends he recited may have been personal and heroic, grounded on the tradition

of man's deeds, and the tales may echo, in an increasingly fabulous and inventive form, some underlying facts of real antiquity. However this may be, it is in these passing allusions to inanimate nature—in such a phrase, for instance, as “the Beautiful Island of the Shadow of the Stars” (an iceberg?)—that the general reader will find more pleasure than in the bloodthirsty and sometimes rather sordid adventures of the champions; and one cannot but sympathize with the piety which elevates “the Muileartach” or Muireartach (the Osterling Sea?) into an allegory of much bold and vivid metaphor, instead of accepting it as a literal account of a conflict between the whole Fenian band and “a darksome old woman” for the possession of Finn’s magic cup.

And this brings us to the fourth volume of the series, in which the Rev. John Gregorson Campbell, minister of Tiree, has collected from oral sources a number of lays and *sgéulachdan* relating entirely to the Finn cycle. In presenting these relics of antiquity he does not omit to notice the characteristic testimony of the poet Dunbar to the prevalence of such tales in the fifteenth century:—

My fore grandsire hecht Fin MacCoul,
Wha dang the deil and gart him yowll,
The skyeis raintit when he wouid scowll,
He troublit all the air.
He gat my grandsyr Gog Magog;
Ay when he dantsit the world wald shog,
Five thousand ellis gaed till his frog,
Of Hieland pladdis, and mair.

There is a learned speculation in the notes as to the achievement here attributed to Finn, but the better opinion is that it rests on slight evidence. In a scholarly introduction Mr. Nutt discusses the antiquity of these heroic legends. The tradition so quaintly preserved by Dunbar points, as he says, to a period of pagan and Christian antagonism. The oldest MS. evidence, he acknowledges, takes him back only to the eleventh century, but “many of the texts of that date approve themselves even to the most cautious and sceptical of scholars as very much older,” just as the code called the “*Senchus Mor*,” of the tenth, or more probably the eighth, century, embodies, according to M. d’Arbois de Jubainville, much more ancient texts, or as the old Lowland law book, the “*Regiam Majestatem*,” now generally considered to be founded on Glanville, undoubtedly contains legislative fragments of much earlier date.

On the whole, Mr. Nutt is inclined to consider Finn an historical Irishman of the third century, though, of course, there is an immense accretion of legends of later times attributed to him and his champions. Against this is to be weighed the opinion of Prof. Zimmer, the grounds of which are impartially set forth, that the true Finn was a Norse-Irish leader, slain by the Danes in 856, round whom collected myths from the Cuchullin epos (note the appearance of Cuchullin himself in the version of ‘Finn in the House of Blar-buie,’ vol. iii., p. 57, of this series), and that the Feine, or Fianna, derived their name from the Norse *fiandr*—“enemies.” The perpetual antagonism in the legends between the Fian chiefs and the King of Lochlan (Laland, not Norway or Lakeland, according to Zimmer) certainly shows that much of the Ossianic literature relates to the Viking period, from the eighth to the

beginning of the eleventh century, and is one of the many difficulties surrounding the question of chronology. However this may be settled, as well as the cognate inquiries as to the priority and relations of the Scottish cycle as compared with those of Ireland and Wales, it seems clear from an overwhelming mass of evidence that we have still living in the minds of the people “an heroic epos reaching back into a far distant past,” and that it concerns us to preserve a heritage unique in Western Europe.

The present volume commences with short specimens of legends earlier than the Fenian, the stories of Conlaach and Cuchullin, and of Deirdre, and a notable stanza of the very ancient ‘Ballad of the Red.’ The wife crooning beside her warrior, who lies dead, as she supposes, sings:—

Chi mi n t’sheobhag, chi mi an cu
Leis an deamh mo rùn n t’séalg
On a b’ionmhinn leis an triuir
Carair sinn san ùir le Dearg.

I see the hawk, I see the hound
With which my love hunted;
Since well he loved the three,
Let us be laid in the grave with the Red.

This, thinks Mr. Campbell, may point to a period when *suttie* was practised. “Gach Dan gu Dan an Deirg” is, at any rate, a proverb for antiquity. The lays of Dermid, of Oscar, and of “Conn, son of the Red,” will be found well edited and translated in this volume; and second to none in interest is one uniformly ascribed to Ossian, ‘Eas Ruadh,’ the ‘Lay of the Red Cataract,’ describing the rescue by Finn and his warriors of the daughter of King Under Waves from the pursuit of the son of the King of Light (Rìgh na Sorchas)—a romantic theme to which the bard does justice.

On the whole, it may be said of both volumes that the Gaelic and English versions are most creditable. We think that, perhaps from the nature of his material, Mr. Campbell does not always suit an English ear in his translations. We do not like, e.g., “the Swaddler,” in ‘Eirig Fhinn,’ as the equivalent of “Lapanach.” We would not be so hardy as to differ from the translator as to the meaning of the Gaelic word (though “sloven” might, we think, express it), but “swaddler,” which we believe to be a term of endearment for Protestant in vulgar Irish parlance, will convey no meaning at all to nine out of ten Englishmen. If Lapanach refers to the stature of the “fear beag isal,” the brownie-like champion who recovers Finn’s magic teeth, and if the translator’s conjecture about the Laplanders has any truth in it, we have probably here a hint of the survival of non-Aryans among the Celts. We have also in that case another bit of internal evidence of the antiquity of these legends. Others may be found in verbal archaisms in the Gaelic, and in the recurrence of those “runs,” or common forms, so characteristic of all traditional poetry. The heroes always rest “at the back of the wind and in the face of the sun”; A salutes B “frankly, energetically, fluently,” and B salutes A “with the equivalent of the same words”; when a ship comes to land, a hero “seizes her, and draws her up her own seven lengths on the green grass, where none may gibe at her.” The industry of the compilers in collating variants and analogues is shown through-

out the notes, and all concerned may be congratulated on a substantial and interesting contribution to our knowledge of the past.

The Child and his Book. By Mrs. E. M. Field. (Wells Gardner, Darton & Co.)

MRS. FIELD has compiled a book which is full of information. Indeed, there is a little too much, for in her anxiety to write down all that is to be known on the subject, the author has had recourse to some highly questionable authorities, and quotes indiscriminately from good books and bad.

Beginning with the time when our aborigines wore no clothes and were painted blue—a period which has left no trace upon literature—we are rapidly hurried through the period of the Druids and early monastic schools to the dawn of learning under Alfred. The author evidently considers that at this period men were but children of a larger growth, and consequently accepts all books that were written for their learning as children’s books. Many of them certainly were childish, but we could hardly consider ‘Boethius’ as in any sense a child’s book. The ‘Gesta Romanorum’ again was hardly suited for children, even at a time when manners were not what would in modern days be considered refined. After the invention of printing the number of children’s books increased rapidly. The majority of those intended specially for young people were school-books, such as the ‘Donatus,’ the ‘Cato,’ or Holt’s ‘Lac Puerorum’; but Mrs. Field has interpreted her title in a most catholic spirit, and included all such books as children may be expected to have read. Under this head she gives a long description of Caxton’s ‘Myrrour of the World,’ “a fascinating volume, with its exquisite print, its wonderful illustrations, and its beautiful English.” The writer’s zeal seems to have run away with some of her discretion, for in the book she speaks of the illustrations, with the exception of a few of masters and pupils, consist of diagrams so meagre and confused that Caxton himself failed to get the right diagram set to the right description. The book from which Mrs. Field supplies a facsimile to illustrate her remarks was printed some forty years after Caxton’s death.

The three types of educational books used in the fifteenth and sixteenth centuries have each a chapter to themselves. First we have the books on manners, for manners then were taught, and not erroneously supposed, as in these days, to come by instinct; and most quaint some of these books were, giving directions for behaviour before elders and at table. The ‘Book of Curtesye, or Little John,’ gave the various maxims in rhyme in a way which led to parody almost at once:—

When thou art set, devour as much as thou with
healthe canst eate,
Thou therefore wert to dinner bid, to help away his
meate.

The religious instruction was contained in the ‘A B C,’ a book whose growth and modifications are extremely difficult to understand, and over which many writers have stumbled, Mrs. Field with them. There was later the Catechism, a simple thing for the English child compared with that which the Scotch child had to learn, and called, ironically,

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ally one would suppose, 'The Shorter Catechism.'

This little Catechism learnt
By heart (for so it ought),
The Primer next commanded is
For children to be taught.

On the subject of school-books Mrs. Field has put together one or two chapters, passing mostly over ground already traversed by Mr. Hazlitt in his 'Schools and School-masters.'

The most interesting part of the book begins after the author arrives at better-known times, when the whole idea of children's literature had been altered by the publication of 'Robinson Crusoe' and 'Gulliver's Travels.' Both were written with a "purpose," which might appeal to grown-up readers, but was not so obtrusive as to alarm a child. Indeed, the absence of any very pointed moral was evidently at once noticed; it was certainly rapidly remedied, and for the next hundred years all the literature intended for children was prim and heavy to the last degree.

But from abroad we got another kind of story, the delightful fairy tales of Perrault and of Madame d'Aulnoy, the forerunners of Dumas, Hoffman, and Hans Andersen. To some of these later stories Mrs. Field is hardly fair. What does she mean by "certain established ideas of the ethics of fairy life being too frequently outraged" in the case of that best of fairy tales the 'History of a Nut-cracker'? For she merely says that "the reader is never quite sure whether a man is a man or a toy, or both interchangeably." But then in the 'White Cat,' which Mrs. Field praises, the hero is alternately feline and humanly regal. Besides, is the infant mind so critically observant of the maintenance of the individuality or identity of the *dramatis persone*? Nowadays there is too critical a spirit at work with our fairy tales. If they are good—and that is surely for the child to judge—what matters whether their origin be Indian or Egyptian, or the characters in them always ethically correct according to our ideas of fairy ethics? These stories have their purpose, and they fulfil it well. "It would be hard," said Dickens, speaking of fairy stories,

"to estimate the amount of gentleness and mercy that has made its way among us through these slight channels. Forbearance, courtesy, consideration for the poor and aged, kind treatment of animals, the love of Nature, abhorrence of tyranny and brute force, many such good things have been nourished in the child's heart by this powerful aid."

How many distinguished men have tried their skill in this branch of composition!—the brothers Grimm and Perrault the philosopher, Goldsmith with his 'Goody Two-shoes' and Southey with 'The Three Bears.' One wonders involuntarily, whilst feeling a warm retrospective gratitude to them, how much applause they hoped to receive from their graver contemporaries.

But besides these fairy stories there were the stories of real life, if such a term may be applied to the histories of characters like Palemon and Lavinia. Madame de Genlis was one of the first writers of these moral tales—a strange occupation for the lady of whom in her old age it was said, "La vertu n'en veut pas, le vice n'en veut plus." No less strange a writer was Thomas Day,

the author of 'Sandford and Merton.' If the true history could be written of his experiences with the two orphans Sabrina and Lucretia, whom he trained with the intention that the better should one day be his wife, we should have a story that would afford more amusement and more "moral" than any book written in his day.

Mrs. Sherwood was almost the last of this old school of writers, and her 'Fairchild Family' a household book to many of the present day when they were young, though it is extremely doubtful if the younger generation would take much interest in the children whose lives and doings it narrated. They were certainly more human than the Euphrasia and Sophia of the earlier times, but still as far removed as the poles from the present-day creations of Mrs. Ewing and her school. Mrs. Field does not carry on her work later than the beginning of the present reign, and therefore hardly touches on the great change in children's books which this century has seen.

In her preface the author complains of want of material; but as we lay the book down we cannot help feeling that she has had almost too much, and that it must have been an encumbrance in place of an assistance. The innumerable details make the book too technical, and its arbitrary arrangement renders the various periods confused and the subject difficult to follow; but in spite of these drawbacks it is a useful book to refer to and an amusing one to read. If, as we hope, Mrs. Field means to write more on the subject, we would recommend her to trust more to her own researches, for by so doing her work would be materially improved.

History of Sligo, County and Town. From the Close of the Revolution of 1688 to the Present Time. By Col. W. G. Wood-Martin. (Dublin, Hodges, Figgis & Co.)

THE third and final instalment of Col. Wood-Martin's exhaustive history deals with far less exciting events than its forerunners. Sligo bore no part in the constitutional agitation of the eighteenth century or the rebellion of '98, was backward in the Repeal movement, and, indeed, can boast of supremacy only in the exceptional severity of the cholera epidemic which devastated the city in 1832. Col. Wood-Martin does not possess the literary tact which can interest the reader in trivial events or invest the humdrum chronicle of country life with actuality. Local celebrities such as Mr. Gore and Mr. Cooper, Mr. Ball and Mr. Taaffe, remain empty names to those who were not previously interested in their political careers, and it is without a thrill of regret or of satisfaction that we read the state of their respective polls.

It is the author's strange misfortune to come into competition with a rival historian, for while the other thirty-one counties of Ireland are without chroniclers, Sligo has two, either of whom could have done ample justice to her history. Both are Sligo men, both have worked long and devotedly at the subject, and both are members of the Irish Academy; but as Archdeacon O'Rorke is a Catholic priest, and Col. Wood-Martin a Protestant landlord, they approach all controversial subjects

from opposite sides, and each ignores the research and labours of the other.

Dr. O'Rorke has the livelier pen, but Col. Wood-Martin is the more thoroughgoing student. His heavy tomes contain little of the trivial gossip of which his competitor is too fond, and his book is constructed on a better method, each chapter dealing with a period or a particular branch of the subject—not a district, as in the case of Dr. O'Rorke; it is, moreover, the outcome of such minute and infinite research that it must always retain its value as a book of reference on the archaeological, geological, topographical, meteorological, pathological, mythological, architectural, and social history of Sligo. Every event, every change is duly chronicled, from the rainfall to the folk-lore, the charitable institutions to the number of dog licences, the banking system to the tillage, and yet we no more know Sligo from Col. Wood-Martin's pages than we know a man by reading the statistics of his weight, measurement, temperature, and pulse. The book is the material for a history rather than a history, for there is little attempt to trace the march of events or to deduce conclusions; the facts are set before the reader like the pieces of a puzzle, and he is left to fit them together as he may. Perhaps this is as well, for Col. Wood-Martin's earlier volumes showed him a bitter partisan; still a history of Sligo which includes the past twelve years, and avoids all mention of the political and agrarian agitation, is discreet rather than instructive, while the brief notice of the Land Commission is actually misleading:—

"Its first sitting was held in the autumn of that year [1881], and the first cases heard in the county were upon an estate whereon the fair rent was fixed at a reduction of about 18 per cent. under the old rents, and 6½ per cent. under the valuation. In 1884 the Commissioners fixed the rent of another holding on the same estate at about 14 per cent. under the valuation; but on an estate within some two miles of the town of Sligo fair rents were fixed at 50 per cent. under the valuation. It is not easy to reconcile these decisions with any fixed rule. The Commissioners commenced by comparatively small reductions, which they gradually increased, and the difference was so marked between those given in the first years of the Commission and in 1889 that the tenants who got rents fixed in the former period became dissatisfied."

It is not easy to read such a passage in a serious history with patience. No owner of land can fail to know that the increase of foreign competition resulting from greater facility of transport has occasioned an irreparable depreciation in the value of Irish and British land, and that not only in Ireland, but in countries where landowners are more willing to bear a fair share of their tenants' reverses, rents which were moderate in 1881 can no longer be paid. But above and beyond this general depression Col. Wood-Martin reveals the increasing poverty of Sligo in his dreary, but most excellent chapter on "Pestilence, Famine, Emigration, and Population." The decline of the value of land in the vicinity of the town is there amply accounted for; as the number of houses in the borough, which had been 2,667 in 1831, had fallen forty years later to 2,099, while the number of inhabitants of the whole parliamentary area in 1881 was only 105 in excess of that of the borough

proper in 1861, though the parliamentary division covered an area nearly six times that of the borough alone. And while population has decreased emigration has increased. In the year previous to the making of Griffith's valuation, only 905 persons emigrated from "Sligo and the outposts," while in 1883 (the year preceding those reductions which are so incomprehensible to our author) the number of emigrants was no fewer than 4,233—the highest figure on record. In the seventies there were 9,092 emigrants from the Sligo ports, but there were 25,689 in the eighties, while throughout the whole of that period the population of the county suffered a steady decrease.

Col. Wood-Martin is not blind to the meaning of these figures, for says he, "An examination of the above [emigration] returns demonstrates that a good or bad agricultural season is marked by the respective decrease or increase of emigration"; it must also, surely, be followed by a respective decrease or increase in the rent-paying power of the tenant, and this record of continuous and increasing adversity should explain both the "gradually increased" reductions of the Commissioners and the dissatisfaction of the tenants whose rents had been fixed in the earlier years. This instance suffices to show the spirit in which Col. Wood-Martin regards the march of events, but for the most part he accords the charity of his silence to political and legislative affairs, and on most other subjects his work forms a valuable guide for those who have enthusiasm enough to master it.

NOVELS OF THE WEEK.

Nor Wife nor Maid. By Mrs. Hungerford. 3 vols. (Heinemann.)

Eternal Enmity. By Francis Francis. 2 vols. (White & Co.)

In Sin or Folly? By Arthur Nestorien. (Digby, Long & Co.)

Elsket, and other Stories. By Thomas Nelson Page. (Osgood, McIlvaine & Co.)

Chapters in my Wife's History. By H. S. K. Bellairs, M.A. (Digby, Long & Co.)

Jacques Bernys. Par Maurice Spronck. (Paris, Calmann Lévy.)

MRS. HUNGERFORD has little reason to be grateful to her printers. Her story of innocent bigamy has attained a certain height of interest, and we really want to know what Carden and his wife have to say to each other when they meet so unexpectedly at the crisis of the tale, but find, by the omission of some pages and the repetition of others, that it is made impossible to follow them. A chapter is lost which might have improved the story. As it is, we are left with the impression that the first inconvenient Mrs. Carden receives scant measure either of justice or courtesy at her husband's hands. He is not a very engaging creature. The writer is more fortunate in her group of sisters and their unsympathetic, but not unkindly stepmother. Arabella is a cheerful, easy-hearted schoolgirl, and is just the person to improve and widen the character of her priggish though excellent adorer, Lord Rilmminster. His habit of losing his eyeglasses is more exasperating than amusing, and in some other matters—the conversation of Lady Emily Stewart, for

example, with its flavour of domestic medicine—the author has not shown perfect taste; yet there are some strong situations in the story, and it is a relief when Mary is delivered from her undeserved unhappiness.

It is a question to what degree certain curious and disconcerting problems relating to human nature, especially heredity, may be fitly treated in fiction. Except as an under-current and suggestion such procedure seems at the least artistically, if not otherwise, doubtful. When strongly and unsparingly used such motives become either horrible or ludicrous. In a story of so much power as Mr. Kipling's 'Mark of the Beast' horror and disgust were the uppermost sensations. Mr. Francis's 'Eternal Enmity' is only disagreeable, and, in the main, absurd. Some bits there are of secondary importance that are clever and spirited; but neither these nor the pretty and fantastic jingle of some of 'Mad Dick's' songs redeem the book. The idea is the serpent strain in human nature; it has before now been treated with masterly reticence, but not as here with a ghastly insistence on distinct physical developments. The other elements of the story strike us as, on the whole, incongruous. Amongst them we have a great deal of occult science, 'Mystic Brotherhood,' 'Mysterious East,' 'World's Infancy,' and so forth, besides the mediæval dwelling-place in England where strange events transpire. It belongs to a family whose 'early history was said to be lost in antiquity'—well lost, perhaps, as the reader will find. The heroine's life is most heavily laden. It is a sad enough fate to have a "cruel uncle" of an ordinary type, but one whose lower nature so takes the upper hand that it becomes necessary to confine him in the spare room of the family mansion is a trial indeed. When in broad daylight he is discovered degraded to the form of a "great serpent of pale, fleshy tinge, assimilating with the woodwork," it is a shock no constitution, of however ancient a stock, may withstand. Here the want of "assimilation" amongst the ingredients once more strikes us very forcibly, even more, perhaps, than does the climax, in which the uncle, or, as we should say, the serpent, murders his niece on her first visit to his apartment.

'In Sin or Folly?' is a true story. It is not intended by these two words to vouch for the actuality of all the incidents recorded by Arthur Nestorien. They may be true to the letter, or exaggerated, or absolutely fictitious; the reader need not trouble himself in the slightest degree about that. But there is a completeness in the conception and in the telling of this history of a suicide's life which affords ample warrant for calling it a true picture and a true story. One may dip into the book with a frequent laugh, now at the somewhat forced smartness of the author, now at a quaint or a spasmodic expression, and now at a touch of philosophy which barely strikes one as genuine. But the story is not to be dismissed with a few light laughs; it takes hold of the reader who can weigh and discriminate, who can make allowance for a young man thinking in one language and writing in another, and who can appreciate, if only once in a way, a flavour which begins by almost repelling him. It is a story of which sundry things, both severe and true, might easily be written;

but to deal with it in that familiar fashion would not be altogether fair. In a word, it is original enough to be read with its faults discounted or ignored. The author is probably young, and certainly cynical to excess. Many a man is cynical at twenty who lives to be a comfortable optimist before he is forty; and he may write readable novels in both moods.

Mr. Page's five stories may be classified as one-fifth travelled American, one-fifth George Washington, one-fifth broad nigger, another fifth pathetic American, and the last fifth European. There is thus plenty of variety in his batch of well-planned and well-written tales, which are half tragedy and half comedy, and for the most part genuine in their humour and pathos. It should be said, to prevent misconception, that "George Washington" is not this time the founder of American liberties, but negro valet to a fat and gallant major, whose last duel is described with abundant sense of the ridiculous. 'Elsket' and 'Run to Seed' are very touching stories, which seem to show Mr. Page at his best.

'Chapters in my Wife's History' is a story about an elopement and its consequences. It contains a great deal of narrative, but no illusion, and the author, a "sometime fellow of the University of Bombay," seems deliberately to have eschewed every opportunity of romance. The young person who marries her groom has been sketched before now with much artful trickery and embroidery, so as to create an atmosphere of glamour around a not very attractive subject. Mr. Bellairs has treated his theme a trifle too severely, and in a matter-of-fact reporting style, well calculated to strip the meretricious trappings from a tale of human folly and weakness.

'Jacques Bernys' is a representative French novel of the day, a study of unpleasant character as developed in the life of a hero not specially interesting; but the author gives the impression of possessing power which might on some future occasion be better applied than in his present volume.

OUR LIBRARY TABLE.

MR. J. FITZGERALD MOLLOY is evidently a believer in a comprehensive title, for the style of his latest book, *The Faiths of the Peoples* (Ward & Downey), does not correspond very exactly with its contents. The writer appears to have visited many places of worship in London, and one in Algiers; these he has described, and appended summaries of the tenets of the various congregations, together with sketches of the lives of their founders. His accounts of the services are written in a florid journalistic manner, by no means devoid of personalities; and though they might have been better done, they could easily have been worse. For instance, the Sunday morning with the Moravians in Fetter Lane Chapel leaves a vivid impression on the mind; nor is it altogether Mr. Molloy's fault that one of his build-ups is very like another. Where he is weakest is in his biography and history. Thus his summary of Mohammed's career is rather unreflective; and the pages on the father of Methodism are chiefly concerned with trivialities—for example, Wesley's squabbles with his wife. In the chapter on the Catholic Apostolic Church we miss Mrs. Carlyle's profound dictum, "If I had married Irving, the tongues would never have been heard." In his criticism of creed

Mr. Molloy hardly distinguishes sufficiently between the original confession and the present practice, especially in the case of the Society of Friends. The information that the Jews do not hold "the doctrines of the Trinity and of vicarious atonement" is somewhat superfluous; and we do not know what to make of a statement that "the Congregationalists are to-day the most numerous and influential body in the Church of England." We notice several small errors, e.g., Archbishop "Langley" for Longley; and "Rabbins" is a funny word. And here is a curious concatenation of blunders: "In 1755 a bill was passed for the naturalization of British-born Jews in gratitude to a people who had saved the country from bankruptcy during the rebellion of the previous year." In the first place, the date of the Jewish Naturalization Act is 1753; in the second, the rebellion of which Mr. Molloy is apparently thinking was in '45, not '54; in the third, the financial crisis preceded, and did not coincide with, the rising.

MESSRS. SWAN SONNENSCHN & Co. publish in their series of "Legal Handbooks," edited by Mr. Almaric Rumsey, *Handbook for Electors and Election Agents*, by Mr. A. J. Ellis. This little volume is, as far as we can discover, entirely free from error, and concisely states the law of Parliamentary, Town Council, and County Council elections; but it states only the law, and those who look in it for advice will find none. It is a mere consolidation of portions of statutes.

THERE has appeared this week from the South Counties Press a most useful work on *The Conduct and Management of Parliamentary Elections*. This is a practical manual of elections, chiefly couched in other than legal language, by Mr. William Woodings, who, though he belongs to the Liberal Central Association, writes in this book as much for one party as the other, and appeals to both for readers. There are other highly useful works on the law of elections, as for example "Parker" and "Rogers"—books that no election agent can afford to be without; but for candidates and for elected secretaries of Liberal or Conservative elective associations it may be safely said that Mr. Woodings's smaller work will be more useful. This is the first book which, so far as the practical working of elections is concerned, is anything but pre-historic. The older writers have contemplated the older state of things, and even suggest seriously the breaking up of the associations and the working of the elections in practice in the way in which they are worked in the eye of the law—by an autocrat. Mr. Woodings does not attempt to give to his readers counsels of perfection. He takes facts as he finds them, and knowing, like a sensible man, that candidates and agents must make use of the elected association or caucus, Conservative or Liberal, he frankly accepts this fact. The single-member county division has been worked since 1885 in a manner far more careful than was the case in earlier days under the older system, and the whole language that Mr. Woodings talks will be a revelation to an older class of election agent and to old-fashioned candidates; but it is the way in which every by-election has been worked on both sides since 1885, and it is the way in which, it may safely be prophesied, all elections will be worked in a not distant future. One of the peculiarities of this book is that it is arranged in sections, counties and boroughs being separate, and each section practically complete in itself. The county part could, indeed, be bound by itself by county candidates or county agents, for it is actually complete. The borough part is, perhaps, a little less fully treated, and, of course, the plan necessarily involves much repetition. The duties of candidates, of agents, and of their more active supporters, are also separately treated in each section, and there are time-tables arranged in divisions—one for the candidate

and one for his agent. We have observed no serious errors, although at p. 6 there is an allusion to the death of the reigning monarch as bringing about a dissolution, which appears to have been written with the older rather than with the present law in view; and at p. 8 the candidate's qualification of being a natural-born subject is perhaps stated without sufficient caution, inasmuch as an Act of Parliament frequently puts aliens in the position of being natural born.

MESSRS. WHITTINGHAM & Co. publish *Mexico: its Progress and Commercial Possibilities*, by Mr. E. J. Howell, a little work accompanied by a map and by many tables of statistics, which give a very complete view of the present position, and especially of the commercial position, of the republic. The author's object appears to be to interest the inhabitants of Great Britain in the trade of Mexico, but all who wish to gain information about that country will find useful matter in the volume, which in trade matters is naturally a good deal fuller than the 'Statesman's Year-Book.'

THE third volume of the neat edition of Mr. Lecky's *History of England in the Eighteenth Century*, which Messrs. Longman are issuing, is before us, and we cannot do better than continue playing the part of devil's advocate and pointing out errors that have escaped the accomplished author during his revision. For instance, he has gone wrong about the date of the battle of Dettingen, p. 115; and on the same page he has followed Wesley's 'Journal' in printing "Ask," but should it not be *Ath*? A much more serious blot than such trifles is that Mr. Lecky still persists in the Franciscan heresy, and still believes Mr. Twisleton's book to be of some value. The Franciscans are no doubt forced to assume that the Junian hand is a disguised hand; but they never make an attempt to prove it, and as Mr. Fraser Rae has pointed out in these columns, the probabilities are that it is not a feigned hand at all. But Mr. Lecky, like most Franciscans, seems seldom to read anything on the question except what is written on his own side. The attack on the late Mr. Dilke in a note on p. 385 should have been suppressed, as it is quite unjustifiable.

WE have on our table *Le Meuble Florentin*, by J. B. de Turique (Paris, Lévy).—*La Démocratie Libérale*, by E. Vacherot (Paris, Lévy).—*Volontaire, 1792-1793*, by J. Dieulafoy (Paris, Colin).—and *Français et Russes en Crimée*, by Général Herbé (Paris, Lévy).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Book of Common Prayer with Historical Notes, edited by Rev. J. Cornford, cr. 8vo. 5/ cl.

Droese's (Miss) Indian Gems for the Master's Crown, 2/ cl.

Law.

Hewitt's (T.) A Treatise on the Law relating to Corporation Duty, cr. 8vo. 6/ cl.

Williams's (J.) Education, a Manual of Practical Law, 5/ cl.

Poetry and the Drama.

Dubourg's (A. W.) Angelica, a Romantic Drama in Four Acts, cr. 8vo. 3/6 cl.

Morrison-Grant's (L.) Protomantes, and other Poems, 5/ cl.

Nesbit's (E.) Lays and Legends, 2nd Series, 12mo. 5/ cl.

Pollock's (Sir F.) Leading Cases done into English, and other Diversions, cr. 8vo. 3/6 cl.

Music.

Stevenson's (R. L.) Child's Garland of Songs set to Music by C. V. Stanford, 4to. 2/ swd.

History and Biography.

Brighton's (J. G.) Admiral of the Fleet Sir Provo W. P. Wallis, demy 8vo. 16/ cl.

Chetwynd-Stapilton's (H. E.) The Chetwynds of Ingestre, being a History of that Family, 8vo. 14/ cl.

Engels's (F.) Condition of the Working Class in England in 1844, cr. 8vo. 3/6 cl.

Fiske's (J.) The Discovery of America, cr. 8vo. 18/ cl.

Groves's (Major J. P.) Some Notable Generals and their

Hunter's (Sir W. W.) Bombay, 1885-90, a Study in Indian Administration, 8vo. 15/ cl.

Latham's (C. S.) Translation of Dante's Eleven Letters, 6/

Lloyd's (C.) Ireland under the Land League, cr. 8vo. 6/ cl.

Marbot (Baron de), Memoirs of, translated by A. J. Butler, 2 vols. 32/ cl.

Wright's (F.) Intermediate History of England from B.C. 55 to 1887, cr. 8vo. 6/ cl.

Geography and Travel.

Black's Handy Atlas of England and Wales, edited by J. Bartholomew, demy 8vo. 7/6 cl.

Hill's (C.) A Trip round the World, cr. 8vo. 2/6 cl.

Lanin's (E. B.) Russian Characteristics, 8vo. 14/ cl.

Morris's (T. M.) A Winter in North China, cr. 8vo. 5/ cl.

Our Life in the Swiss Highlands, by J. A. Symonds and his daughter Margaret, cr. 8vo. 7/6 cl.

Science.

Blagrove's (G. H.) Dangerous Structures, cr. 8vo. 3/ cl.

Fothergill's (W. E.) Botanical Types, with Plates, 12mo. 2/

Kendal's (J. F.) History of Watches and other Timekeepers, cr. 8vo. 2/6 cl.

Lock's (C. G. W.) Miner's Pocket-Book, 12mo. 12/6 leather.

Middletown's (G. A. T.) House Drainage, cr. 8vo. 3/6 cl.

Richardson's (A. T.) Progressive Mathematical Examples, 1st Series (without Answers), cr. 8vo. 2/ cl.

Rowell's (H.) Manual of Instruction in Hard Soldering, 3/ cl.

Schneider's (G.) Book of Choice Ferns for the Garden, Conservatory, and Stove, Vol. 1, 4to. 21/ cl.

Wrightson's (J.) Live Stock, cr. 8vo. 2/6 cl.

General Literature.

Besant's (W.) St. Katherine's by the Tower, cr. 8vo. 3/6 cl.

Birch's (J.) Examples of Stables, Hunting Boxes, Kennels, &c., 8vo. 7/ cl.

Black's (W.) In Silk Attire, cheap edition, cr. 8vo. 2/6 cl.

Blanch's (J. T.) Our Hands have Met, cr. 8vo. 3/6 cl.

Brought Together, a Volume of Stories, by Rita, cr. 8vo. 3/6

Colmore's (G.) A Valley of Shadows, 2 vols. cr. 8vo. 21/ cl.

Courtney's (W. L.) Studies at Leisure, cr. 8vo. 6/ cl.

Daudet's (A.) Rose and Ninette, a Story of the Morals and Manners of the Day, cr. 8vo. 6/ cl.

Escapes (The) of Casanova and Latude from Prison, edited by P. Villars, 8vo. 5/ cl.

Gissing's (A.) A Masquerade, 3 vols. cr. 8vo. 31/6 cl.

Grafin Rinsky, and other Tales, by Hilarion, cr. 8vo. 6/ cl.

Gravenhill's (G.) Horsley Grange, a Sporting Story, 2 vols. 21/

Hornung's (E. W.) Under Two Skies, a Collection of Stories, 12mo. 3/6 cl.

Jersey Witch (A.), by Hilarion, cr. 8vo. 6/ cl.

Johnson's (S.) Letters, collected and edited by G. B. Hill, 2 vols. 8vo. 28/ half-roan.

Lach-Szarynski (Rev. W. S.) Under other Conditions, a Tale, cr. 8vo. 3/6 cl.

Lamb's (R.) Holiday Stories, cr. 8vo. 3/6 cl.

Lemore's (C.) A Covenant with the Dead, 3 vols. cr. 8vo. 31/6

Macquoid's (K. S.) Maisie Derriek, a Story, 2 vols. 21/ cl.

Payn's (J.) The Word and the Will, cheap edition, 12mo. 2/

Running it Off, or Hard Hit, by 'Verax,' cr. 8vo. 2/6 cl.

Salaman's (M. C.) Woman through a Man's Eyeglass, 3/6 cl.

Spence's (E. F.) A Feast of Fate, a Novel, cr. 8vo. 2/ bds.

Thorne's (E.) The Two Crows, cr. 8vo. 2/6 cl.

White's (R.) PUNCHINELLO'S Romance, cr. 8vo. 4/ cl.

FOREIGN.

Theology.

Maltzew (A.): Die Nachtwache, 12m.

Fine Art.

La Collection Spitzer, Vol. 6, 250fr.

History and Biography.

Beauregard (C. de): Le Roman d'un Royaliste sous la Révolution, Souvenirs du Comte de Virieu, 7fr. 50.

Camus (Comte de): Correspondance du Vicomte A. de Melun et de Madame Swetchine, 3fr. 50.

Mémoires du Baron Haussmann, Vol. 3, 7fr. 50.

Philology.

Alfárami's Philosophische Abhandlungen, übers. v. F. Dieterici, 5m.

Science.

Buchetti (J.): Les Moteurs Hydrauliques Actuels, 60fr.

Dénombrement de la Population en 1891, 6fr.

Gerland (E.): Geschichte der Physik, 4m.

General Literature.

Bataille (A.): Causes Criminelles et Mondaines de 1891, 3fr. 50.

Byvanck (W. G. C.): Un Hollandais à Paris, 3fr. 50.

Claretie (J.): L'Américaine, 3fr. 50.

O'Monroy (R.): Services de Nuit, 3fr. 50.

A WARNING.

OUR attention has been directed to an advertisement that has appeared in your columns offering for sale copies of an unauthorized edition of Mr. George Meredith's 'Modern Love,' which has been printed at Portland, Maine, U.S. In case any misguided collector should think of sending for the book, we beg to give notice that 'Modern Love' is on the Custom House list, and that any copy of the pirated edition that may be introduced into Great Britain is liable to be seized.

MACMILLAN & Co.

PROF. WEBER AND HIS PUBLISHERS.

Berlin, March 25, 1892.

WITH regard to the answer which my protest in your columns of the 5th of March has found in your number of the 19th, I beg to state what follows.

It was not my intention, in stating "herewith publicly" that I knew nothing at all of the alleged "second edition" of the translation of my 'History of Indian Literature,' to cast a slur on the memory of the late Mr. N. Trübner, but simply to protest against the denomination

"second edition," which with any honest author involves supervision of the original, when that original has appeared fourteen years ago.

It was my right to decline any responsibility as well as my duty to warn the public against the misconception that the new reprint was really a "second edition." If in order to do so I was obliged to tell my tale, I could not help it.

That I did not tell it earlier is full evidence that I did not wish to tell it as long as I was not constrained to do so. Against simple reprints from the stereotype, though formed without my knowledge and contrary to our written stipulations for only 750 copies, I would not have said a word in public and would have continued silent, as I have been hitherto. But as soon as such a reprint appeared under the specious and misleading title of a "second edition," and I got firm knowledge of this fact, I was obliged to act as I have done.

PROF. DR. A. WEBER.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following books from the library of Dr. Riggall last week: Byron, *Hours of Idleness*, first edition, 1807, 10l. 5s.; *Comic Almanacks*, 1835-1853, 18l. 5s.; *The Humourist*, 4 vols., 1817-20, 27l. George Eliot, *Adam Bede*, first edition, presentation copy to Thackeray, 15l. 10s. *Notes and Queries*, 1849-87, 18l. Shelley, *Alastor*, first edition, 1816, 13l.; *Epipsychidion*, first edition, 1821, 13l.

THE BIRTH AND PARENTAGE OF WYCLIF.

Baltic Chambers, Sunderland, March 26, 1892.

REFERRING to your correspondent Mr. L. Sergeant's communication in your number of the 5th inst., I would ask him to look at the Ordnance Survey Map, when he will find nearly opposite to Gainford, clearly marked down, "Old Richmond" and "Chapel of St. Lawrence"; and if he will take the trouble to pay the place a visit, as I have done twice, he will find not only the site, but Old Richmond itself, for there are the ruins of several houses, and the most perfect of all a little old church. Further, if he makes inquiries amongst the people in the neighbourhood, he will find that no doubt exists in their minds of the village of Spreswell, about a mile from the above spot, now ploughed over, and he will be shown the place. If Old Richmond had not been built on the top of a hill it would doubtless have shared the same fate.

BLIGH PEACOCK.

'BARDELL v. PICKWICK.'

Frognaal House, Hampstead, N.W.

MR. LOCKWOOD, Q.C., in his most amusing lecture on this trial, missed, as I think all former commentators have done, what seems to me a very important point.

All readers of Dickens, of the present generation, are very apt to think that the idea that the missive "Chops and tomato sauce" could possibly be strained into a love-letter is rather too absurd even for a burlesque. But the other day it struck me that at the time Dickens wrote the then scarce tomato was just as usually known as the "love apple" as the "tomato." This supplies just enough possibility to enable plaintiff's counsel to found an innuendo, and I dare say many of the last generation of readers quite understood what is now a *crux* to many.

WALTER RYE.

WALT WHITMAN.

It is vexing that the remarkable man Walt Whitman, who died on the 27th ult., never came to London.

"The good American" before he dies comes to London—the point where beats the heart of the great race to which he belongs. Until he has done this he is as thorough a provincial as

though his days had languished in the primæval wilds of Oxford, of Cambridge, or of Edinburgh. It is not because the writing man of London is superior to the writing man of New York or of Boston that his opinion is of value upon the pretensions of any American writer who is said to be as a personality new and original. It is because he lives at the heart of the English-speaking race, where he has been brought more or less into personal contact, not only with the great Englishmen of his time, but with men like Emerson, Longfellow, Nathaniel Hawthorne, Motley, Lowell, Charles Farrer Brown, in the past, and at the present day with people like Mr. Bret Harte, Mr. Edgar Fawcett, Mr. W. Winter, Mr. Aldrich, Mr. Stedman, Mrs. Chandler Moulton, Mr. Moncure Conway, and scores of others who season after season make one of the most important parts of the enjoyment of London life.

But there were quite special reasons why it would have been fortunate had Walt Whitman been persuaded to visit London. For there is no doubt whatever that, whether or not endowed with any kind of literary genius—poetic genius no one now dreams of crediting him with—he was very richly endowed with the genius of a magnetic personality, which enables a few rare individuals throughout the entire animal kingdom to create a following by means of sheer unintelligibility and muddle-headedness. Nature, the great mother, whose seems so frank, so simple-minded, and so lavish, is in fact the craftiest of all schemers. When it comes to economies no stepmother can be more calculating than she who endows men, as she endows all the other gregarious animals, with two different kinds of personality, the dominant and the servient, and does so with ulterior views far beyond the ken of the animals themselves. The power in the dominant temperament is quite instinctive and quite inexplicable; it is not in any logical sense inherited, and yet is never learnt and never taught. Nor with superior strength either of mind or of body has it much to do. It is not because the leader of the flock of wild geese is a wiser goose than the others that he flies and cackles at the apex of the wedge. On the contrary, seeing how clever he is in leading them where they must inevitably come within the range of the sportsman's gun, he is very likely the most thoroughly equipped fool even in a flock of geese. But the others, learning from the tone of his cackle that he feels he ought to be dominant, range themselves immediately and instinctively behind his tail. So with

The many-wintered crow that leads the clanging rookery home.

It is not his many winters that set him at the head, for the feeble old bird whose shadow on the grass flutters fifty yards behind the rest is very likely, although he does not know it, the guiding crow's grandfather—he is there because something in his caw has informed the others that he thinks he ought to lead. This is called in 'The Nature-Worshipper's Dictionary,' now in type, "Nature's Bunsbyism." For here is exhibited that crafty scheming of Nature towards ulterior ends at which I am glancing. It is the want of that self-reliance characteristic of the other species which makes gregarious animals gregarious. Hence the mass of them are of the servient temper. But especially is this so with man, where Nature's Bunsbyism is seen at its best.

The finest definition of human happiness ever made was that embodied in the dying words of the good and great Dr. Hammond—"uniform obedience," exercising the instinct for obeying rather than the instinct for directing. This explains the famous words, "Nescis, mi fili, quantilla prudentia homines regantur." It explains the existence of the American legislature; it explains the existence of that large and noble monument of Barry's architectural genius at the foot of Westminster Bridge; it

explains why many thousands of voting Capt. Cuttles will next year take infinite trouble to send a few hundred Jack Bunsbys to Parliament. In a word, it expounds the enigma that vexed the philosopher before even Lokman: Why are the addle-pates of the world the rulers of the world?

When, not so very many years ago, I was attacked, perhaps I might say abused, by the young gentlemen—bards for the most part—who "did" the literature in a little group of newspapers, on the ground that I was a "reactionary poet"—that is to say an anti-Whitmanite who had corrupted a certain set of great poets, including Dante Rossetti, inoculating them with my reactionary views—the gravest charge against me was that I had christened Whitman the "Jack Bunsby of Parnassus." Well, there is no doubt that I did give him that name, but not as a poet, as a naturalist: now that he is dead, and now that I know what a fine and manly soul it was that expressed itself with so much incoherence, I regret that I should ever have given him such a name.

And here is my excuse, such as it is. When I was a boy far away in the country, one of the uncomfortable results of my having obtained the reputation of being a student was that whosoever in that neighbourhood, whether a young lady fresh from the genteel seminary or an ambitious yokel from the night school, felt the impulse to write verses, brought his or her efforts to me for examination and approval, and these were always written in metres where the prose sentences were broken up into lines of unequal length, each line beginning with a capital.

Evidently each writer had instinctively felt that between prose and verse there was a deeper distinction than was marked by the presence or absence of rhyme. Each one felt, though of course without putting it into words or even into thoughts, that the logical basis required for every prose sentence could in a considerable degree be dispensed with if the matter were expressed in a metrical form, and, as to find rhymes was impossible, they set to work to imitate, as they thought, the arrangements of the metrical portions of the Bible. And as all these bards expected me not only to scan their verses, but to find a meaning in them which they did not attempt to find for themselves, I naturally called it Bunsby poetry. And it chanced once in Rossetti's studio that the late W. Bell Scott (who always claimed the honour of having invented Whitman for England) was talking with his admirable incisiveness about the 'Leaves of Grass.' I knew, of course, that not only he, but other men of genius and intellect—such as my dear friend W. M. Rossetti, for instance—had, in their noble yearning to see a promised land beyond Philistia, arrived at the conclusion that whatever came from America had upon it the cachet of heaven. But I felt sure that Dante Rossetti, who was absolutely free from political or social bias—I might almost have said free from political or social sympathy—could not accept Whitman as a poet. Moreover, I saw by an uncomfortable twitching of the eye as he looked up at me over his spectacles that he wished the conversation would take another turn. And when I said, "Do you also believe in the Jack Bunsby of Parnassus?" he who, although not a good Dickensian, was a lover of Jack Bunsby, gave vent to that splendid guffaw of his, and rolled upon the sofa in an ecstasy of delight. For, indeed, had Dickens set out to satirize the attitude of Whitman towards his admirers, he could never have invented any situations equal to those between the captain and his idol. All the intellect was in the brain of the captain, while all the fog was in the head of the idol; but then Nature made the captain servient and Bunsby dominant. It was for Bunsby to deliver oracles, not to understand them—that was the captain's proud function. In intelligence and in knowledge it would

have taken several such men as Whitman to make one Bell Scott or William Rossetti; in poetic gift it would take a dozen such as he to make a poet equal to one or two I could name who stand in the forefront of the English and American Capt. Cuttles.

"But there is no such thing as unbiassed opinion," said John Foster. Had a writer so affected in attitude, so indecent in expression, and so nebulous in thought, been an Englishman, he would have received as scant recognition here as he got from his own countrymen, most of whom refused to take, save as an insult, Emerson's preposterous saying that 'Leaves of Grass' was "the most extraordinary piece of wit and wisdom that America has yet contributed." That Whitman had the temperament of the poetical thinker no one, I suppose, would deny. Whenever he writes about Death, and in one or two lyrics about Lincoln, he is fine—sometimes he is almost sublime; and it is by no means sure that if he could have been compelled to give his attention not merely to English metres, but to English grammar and English common sense, he might not have left something notable behind him. In every intellectual being there are two forces at work: what we call temperament and what we call intelligence. It is, indeed, a singular thing, and worthy of being well thought out, that there is many a man with a philosophical temperament to whom the "shows of things" present themselves in their true unreality, but who nevertheless lacks the intellectual grip that enables the philosopher to see behind these shows; while, on the other hand, there is many another man, whose intellect and whose knowledge are of the first order, who nevertheless accepts the "shows of things" with a kind of bovine uninquiring acceptance. No one will deny, for instance, that intellectually Ben Jonson was greater than "Christopher Sly," yet in virtue of a single exclamation, "Let the world slide," Christopher has proclaimed himself a greater philosopher by temperament than Ben. So it is in regard to poetry: there are people with a very considerable gift of poetic workmanship in whom the poetic temperament is almost non-existent; and, on the other hand, there are people with a very considerable endowment of the poetic temperament who find it difficult, and even impossible, to master the simplest technicalities of art.

A poet may, and perhaps some day will, invent a new metrical form, independent not only of rhyme, but also of the cæsural law which governs our blank verse. Music has experienced a new development, metre may perhaps do the same; but then the metrist must be one who has all the present metrical harmonies at his command. Bible rhythm might, in the hands of a superb master, become the basis of a grand new movement. But perhaps a knowledge of Hebraic rhythms is requisite for this. "The Bible," says Selden, "is rather translated into English words than into English phrase. The Hebraisms are kept, and the phrase of that language is kept."

Whitman was the last man to be able to make what Biblical scholars call the "sense-rhythm" meet the rhythm of any modern metrical structure and strengthen it. And Dante's art of "using the sieve" and selecting "noble words" he held in ignorant contempt. It has been said of him, and even by his friends, that he printed two anonymous articles on his own 'Leaves of Grass,' and reprinted them as the opinions of independent reviewers in what he called "Leaves Droppings" in the second edition of that work—in one of which, in comparing himself with Lord Tennyson, "the bard of music and of the aristocracy," he asks, "What is to become of the rhymesters, melancholy and swallow-tailed, and of all the confectioners and upholsterers of verse, if the tan-faced man here advancing typifies, indeed, the natural and proper bard?" A man who could sneer at a poet

because he was the bard of music need never be criticized as a poet—indeed, cannot be so criticized save by doing him a great injustice.

Of course, if Whitman really has a message for humanity we will listen to him in whatsoever jargon he may deliver it. But what is his message? No Capt. Cuttle has ever formulated this. At one moment his teaching is that of an intense individualism, at the next that of a kind of democratic Socialism, at the next it is Carlylean. It is extremely easy to disguise puzzle-headedness the moment that you pass away from prose statement. As to benevolence, comradeship, some of the countrymen of Shakespeare, of Sterne, of Burns, of Ebenezer Elliott, of Dickens, seem really to think that Whitman invented these qualities, or, at least, gave first expression to them. As to his amazing indecency, that may be forgiven. It has done no harm. It is merely the attempt of a journalist to play the "tan-faced man"—to play "the noble savage" by fouling with excrement the doorstep of Civilization. In England, to be sure, he would have been promptly "run in."

THEODORE WATTS.

Literary Gossip.

THE attention of collectors was called some few years ago to a quantity of spurious MSS., chiefly relating to the Jacobite movement, which were being offered for sale in Edinburgh. The nuisance, however, has not abated. At present there are a number of "autographs," letters and poems of Burns, passing from hand to hand. A genuine "Scots wha hae," purchased for a large sum at Sotheby's, was presented not long ago to the Edinburgh Public Library. Shortly afterwards a suspicious "original" of the same poem went to America; and now there is, or was quite recently, a third in Edinburgh. A well-known antiquary exhibits half a dozen manifest forgeries, which have not even the merit of being good facsimiles. The paper, penmanship, and other circumstances point to a single source for most of these fabrications, and it should not be difficult to expose the fraud.

MESSRS. WM. DAWSON & SONS, who have for the greater part of a century carried on, at 121, Cannon Street, a somewhat similar business to that of Messrs. W. H. Smith & Son, have now become a limited liability company, and in consequence of the expiration of the Cannon Street lease, they are now erecting a commodious and handsome building, to be called Cannon House, immediately opposite our own offices in Bream's Buildings. The business was acquired last year by Messrs. Sampson Low & Co., but finding it too large to be accommodated at St. Dunstan's House, they decided to form the new company on the private limited liability plan, retaining the whole of the shares in their own hands and the control and management of the business. There will be no change in the operations of the new company, except, it may be hoped, for the better, nearly all the old *employés* being retained.

LOUD complaints are reaching the United States from French authors against the new copyright law. It is declared that the "manufacturing clause" simply legalizes the previous piracy, the difference of language rendering it difficult for the French author to secure an immediate publisher in America, his copyright being lost unless the work is remanufactured there for simul-

taneous appearance in the two countries. Their demand on American authors for abolition of the clause in question is, we fear, not likely to be effectual, for the American author has himself been largely sacrificed to the book manufacturers, now masters of the situation. The American author who was formerly able to set up his book at a moderate cost in England, and import the plates or sheets for his home market, can do so no more. He must now pay for manufacture in both countries. The French authors might do better to address their petition directly to the Congress of the United States. The offensive protective clause was barely able to pass, and the number of its opponents in that body is probably larger now than when the measure became law.

MR. T. FISHER UNWIN, as already announced, is about to publish in the "Cameo Series" Dr. Garnett's 'Chaplet from the Greek Anthology,' which has been quoted under various names. The volume is a reprint of a now scarce book, published twenty years ago under the title of 'Idylls and Epigrams.' Mr. W. B. Yeats's new book will form an early contribution to the same series. It will be called 'The Countess Kathleen.' The title-poem is a drama, founded on a well-known legend, the scene of which is laid in Ireland.

C. writes:—

"Macachaim, as the surname of Marshal Macdonald's father, seems a curious instance of the free-and-easy spelling of his day. No doubt he was a MacEachuinn, of that sept of the Clanranald branch of the Macdonalds which was descended from Eachuinn (Hector), second son of Ruari, the third chief of Moidart, and of the daughter of Donald Balloch. Charles Mac Eachuinn commanded Clanranald's Arisaig followers in the '45. The 'History of the Macdonalds,' by Mr. A. Mackenzie of Inverness, deals incidentally with the Marshal's pedigree."

A NEW edition of Coleridge's poetical and dramatic works is being prepared for Messrs. Macmillan by Mr. J. Dykes Campbell. In form it will range with the publishers' one-volume editions of Wordsworth and Shelley, edited by Mr. John Morley and Prof. Dowden respectively, and will include a considerable quantity of matter hitherto unprinted.

MR. CAVE-BROWNE, Vicar of Detling, Kent, whose monographs on 'Lambeth Palace' and 'All Saints' Church, Maidstone,' are well known, is preparing a 'History of Boxley Parish: its Abbey and Abbots, its Clergy and Eminent Laymen, its Church, Monuments, and Registers.' He will add an account of the trial on Penenden Heath in 1076.

DR. ST. GEORGE MIVART, F.R.S., has prepared a volume of 'Essays and Criticisms' for immediate issue by Messrs. Osgood, McIlvaine & Co. The papers are historical, antiquarian, and philosophical, besides dealing with biological problems largely.

DR. FENNELL expects to finish the 'Stanford Dictionary of Anglicized Words and Phrases' about midsummer this year. A portion of the letter V is already in type, so that it is not over sanguine to accept the editor's calculation as to the time of completion. The work, in one volume, will contain about one thousand pages, and will comprise about sixteen thousand words, phrases, and familiar quotations—most of

the articles being illustrated by quotations, with dates and references.

THE serial publication of 'Jane Field,' the first novel by Miss Mary E. Wilkins, author of 'A New England Nun, and other Stories,' will begin in the May number of *Harper's Magazine*. The same number will contain a sketch of 'Robert and Elizabeth Barrett Browning,' by Mrs. Thackeray Ritchie; and an article on 'The German Army,' by Lieut.-Col. Exner, of the German service.

J. L. W. writes:—

"In your notice a fortnight ago of Lady Mary Wortley Montagu's letters you give an extract from one of her short pieces, 'The Lady's Resolve,' the concluding lines of which are:—

In part she is to blame that has been try'd;
He comes too near, that comes to be deny'd.

But these lines Lady Mary has audaciously appropriated from Sir Thomas Overbury's poem 'The Wife,' altering the spelling. Sir Thomas lived just one hundred years before her. His verses run:—

In part to blame she is
Which hath without consent bin only tride;
He comes too neere that comes to be denide.

You say 'the couplet is probably the best she ever wrote'; the same has been said of the lines from 'The Wife,' by which alone the poem is remembered."

MR. T. FISHER UNWIN will publish after Easter 'Aids to the Devout Study of Criticism: 1, The David Narratives; 2, The Book of Psalms,' by Canon Cheyne. The intention of the work is to promote a more critical study of the Old Testament, and to show that the right tendency of criticism is towards the support of Christian faith. The work will include an analysis of the Books of Samuel, showing the distinctness of the different documents of which they are composed, and a chapter on inspiration.

THE English Dialect Society has resolved to continue its operations. It is probable that the future direction of the Society's affairs will be removed from Manchester to Oxford. The publications for 1892 will probably comprise the following: 'Dialect of Idle and Windhill,' by Dr. Joseph Wright; 'Lancashire Glossary,' Part III. (completion); and 'English Plant-Names: Supplement,' by Mr. James Britten and Mr. R. Holland. The last of the publications of 1891, 'The Dialect of Hartland, Devonshire,' with map of the hundred, by Mr. R. Pearce Chope, is now in the hands of the printers, and is far advanced towards completion.

MR. HENRY VILLARD, of New York, is engaged in writing a history of the rise of the present German empire. Although Mr. Villard has in recent years been associated rather with financial than literary enterprises, he was an energetic war correspondent of the *New York Tribune* during the civil war in America.

THE oldest Manx text, being the Book of Common Prayer translated by Dr. John Phillips, Bishop of Sodor and Man, in the early part of the seventeenth century, is going to be published for the first time, under the editorship of Mr. A. W. Moore, editor of the *Manx Note-Book*. "A phonological and comparative introduction" will be contributed by Prof. Rhys, of Oxford.

No. 5 of the new series of the Spenser Society's publications, just issued to the members, consists of the 'Muses Elizium' of Michael Drayton. The original edition,

printed in 1630, is in favour with bibliophiles.

THE second volume of Messrs. Gay & Bird's "American Author Series" will be an Indian story, entitled 'Sunset Pass,' by Capt. Charles King.

AN anthology of the poetry written about children, but addressed to adult readers, is about to be published under the title of 'The Child set in the Midst: by Modern Poets.' The selections begin with Blake and end with a poet whose work is still unpublished, Mr. Francis Thompson. An autograph copy of Mr. Coventry Patmore's 'Toys' is produced in facsimile. The volume is edited by Mr. Wilfrid Meynell, and will be published at the Leadenhall Press.

THE French Société d'Histoire Contemporaine, which has just issued its first publication, the correspondence of the Marquis and Marquise de Raigeecourt with the Marquis and Marquise de Bombelles during the emigration, is preparing the memoirs of Michel Moulin on the Chouan movement in Normandy; 'Le 18 Fructidor,' a series of documents for the most part unpublished; 'Le 21 Janvier,' documents relating to the death of Louis XVI.; and a collection of the authentic letters of Marie Antoinette.

WE regret to hear of the death of two of our contributors—Mr. H. Wreford, long our correspondent and that of the *Times* at Naples, whose place at Capri was well known to English visitors; and Col. Alex. Fergusson, an enthusiastic Scottish antiquary. Col. Fergusson saw service in the Persian War of 1856-7 and in the Indian Mutiny. On his retirement he settled in Edinburgh, and devoted himself to literature. He wrote an excellent biography of Henry Erskine, and a monograph on the notorious Sir Robert Grierson under the title of 'The Laird of Lag'; and he also edited the racy letters of Mrs. Calderwood of Polton. He contributed some reviews to the *Athenæum*, and addressed to us sundry letters on liturgical and archaeological matters. A kindly, warm-hearted man, he will be much missed by his friends.

MESSRS. SONNENSCHN & Co. have arranged for the simultaneous publication of an English version of the second edition of Dr. Gilbert's 'Griechische Staatsaltertümer,' on which the author is now at work. The book will be to some extent altered in view of the new light gained from the 'Ἀθηναίων Πολιτεία. The translation is being made by Mr. T. Nicklin, Scholar of St. John's College, Cambridge, and will appear under the title of 'Greek Constitutional Antiquities.'

PROF. EDWARD CAIRD's volume of 'Essays in Literature and Philosophy' will contain articles on Dante, Goethe, Rousseau, and Wordsworth; and also papers on 'The Genius of Carlyle,' 'Cartesianism,' and 'Metaphysic.' They are, we believe, mostly reprints from the magazines; and Messrs. MacLehose are the publishers.

MRS. MACQUOID informs us she is not a contributor to a new novel called 'The Fate of Fenella,' which was announced by Messrs. Hutchinson in their list of spring publications printed in the *Athenæum* of last week.

MR. WILLIAM ROADDES, of Cambridge, Massachusetts, is engaged in writing a

history of the United States, which, except for a general introduction, will deal only with the period beginning with 1850. It will reach eight volumes, of which two will shortly appear.

ON Monday last M. Jonaus, the celebrated publisher, whose coming retirement we lately mentioned, was entertained at dinner by the authors and artists of his acquaintance.

OUR good friends the Turks have peculiar ways of assimilating foreign institutions. The Imperial band is governed by a pasha, and there are colonels in its ranks. On his birthday the Sultan raised to the dignity of the second official rank, which prevails in Turkey as in Russia and China, the manager and assistant editor of the official paper the *Takvim-i Vekai*. This is equivalent to the military rank of pasha. The third rank has been conferred on the second editor, the treasurer, and the accountant. The chief editor of the paper is already an Excellency. At the same time the decoration of the third class of the Mejidieh has been conferred on Mr. Fariani, a pianist, and on Miss Comendinger, an artist's model.

THE curious fact we pointed out a few weeks ago, "that as soon as the celebration of an anniversary of some great poet or scholar is announced, there crop up various literary finds," seems also to hold good with regard to the exhibition of historical curiosities. Thus German papers report that Herr Heineck, the town librarian of Nordhausen, has recently discovered in the convent library of that place a broadsheet, dating from 1512, and giving a description of the Holy Coat, which in that year was exhibited for the first time at Treves. The letterpress is accompanied by an illustration of the coat, to the right and left of which the then Archbishop of Treves and the Emperor Maximilian I. are represented respectively. A photograph of the broadsheet is expected to be issued shortly.

MR. TOM C. SMITH is engaged on a history of the wild and romantic district of Chipping, which is to form a quarto volume to be published by subscription during the autumn.

THE first review ever published by the Nizam's Government on the working of the Copyright Act in the state of Hyderabad contains the information that during the year 1891 fifteen books were registered for publication. Of these eight were written in Urdu, four in English, and three in Persian. Divided under the head of subjects, seven were educational, four legal, three related to sanitation and medicine, and one to fiction. The work of fiction, it is interesting to learn, bore the title 'Sachcha Ishq,' or 'True Love.' Its motive seems to be to prove that the Purdah system of keeping women concealed is advantageous, and that its abolition would be attended by many evils. There are eighteen printing presses at Hyderabad.

THE formation of a department for Oriental literature, including both books and MSS., is a distinct improvement in the arrangements of the British Museum. The credit of it is due to the Principal Librarian, we believe, for Prof. Douglas, the head of the new department, is too modest a man to make any proposal involving his own advancement. He will superintend the

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section of the Far East, the Indian Section being under the care of Prof. C. Bendall, and the Semitic portion divided between the remaining assistants, Messrs. Margoliouth, Van Straalen, and A. G. Ellis.

THE only Parliamentary Papers likely to be of interest to our readers this week are a Report on the Administration, Finances, and Condition of Egypt, and the Progress of Reforms (5d.); and a Report on the Budget of the German Empire (1d.).

SCIENCE

SCHOOL-BOOKS.

The Plant-World: its Past, Present, and Future. By George Massee. (Whittaker & Co.)—This little book comprises a general introduction to morphological and physiological botany, the subjects discussed being plant architecture, the chemistry and physics of plant life, the protective arrangements, the reproduction of plants, their affinities, their distribution in past time (fossil plants), and their present geographical distribution. All these subjects are treated from the modern evolutionary point of view. It is, perhaps, doubtful whether writers of books like this fully realize the complexity of the processes that take place in living beings. For instance, at p. 30 the author speaks of the calyx as having a protective function, and so no doubt it has up to a certain point; but very often it has assimilative functions as well—functions that are emphasized in those cases where the calyx increases in size as the fruit ripens. Again, the question of degeneration demands fuller consideration than it receives in this little book; but in this particular the author only follows in the wake of his predecessors. A chapter enabling the student to discriminate between what is really simple and what is a degeneration from some more complex form is greatly wanted. Perhaps Mr. Massee in his next edition will see his way to provide this requisite.

Practical Introduction to the Elements of Chemistry. By W. Marshall Watts, D.Sc. (Nisbet & Co.)—Mr. Watts's volume is intended as a class-book for schools, and is especially adapted for students working individually. The plan of the book differs from most of the kind by being entirely experimental, the student being expected to prove each statement (whenever possible) by experiment, and also to carry out a large number of the experiments in a roughly quantitative manner. In this respect the book is very much to be commended; and the way in which it is written renders it almost impossible to cram from the book itself without performing the experiments. The student who has worked carefully through it will certainly have a much more thorough grounding in chemistry than is usually obtained in schools. There are only a few objections we have to make. The principal one is that in several of the quantitative experiments the quantities taken are much too small to obtain even fairly accurate results, especially on a balance turning at about 0.01 grain. Large errors would certainly occur, and would either lead to "cooking" or to great discouragement. We refer, for instance, to the experiment on the weight of hydrogen, p. 48. The manufacture of carbonate of soda is described in one small paragraph; this should either be much fuller or else omitted.

Elementary Chemistry for Beginners. By W. Jerome Harrison, F.G.S. (Blackie & Son.)—Mr. Harrison intends his manual for use in elementary Board schools where chemistry is taken as one of the "specific subjects." It is an excellent little book for the purpose for which it is intended, every term used being carefully and distinctly explained in language that can be

understood by school children. It is nearly free from errors, and the illustrations are, on the whole, good, but the experiment on p. 34 is an impossibility as described; also we should not describe a gas retort as "an iron box." It is a pity that a short account of gas making is not given with illustrations, as it would give the children some idea of the practical side of chemistry.

Test Cards to Chemical Arithmetic. By E. J. Cox, F.C.S. (Percival & Co.)—We cannot recommend the use of these cards, for although many of them are ingenious arithmetical puzzles, they show so great a want of knowledge of practical chemistry that they are likely to mislead students.

ANTHROPOLOGICAL NOTES.

THREE parts of the *Internationales Archiv für Ethnographie*, completing volume iv., have reached us since the last notice in this column. The contributions in the English language appear to be more than usually interesting. Prof. A. C. Haddon, of Dublin, furnishes an account of the Tugeri head-hunters of New Guinea, and a coloured drawing of a member of the tribe in full costume, with a full-face portrait exhibiting the adornment of the nose by boar's tusks thrust through the ale and a shell-peg through the septum. The object in life of these fierce, bloodthirsty people appears to be to collect heads. Sir William MacGregor saw some of them on his tour of inspection in March, 1890, and his official report of the meeting has been published in a Blue-book. After making their acquaintance, he discovered to his disappointment that their land was beyond his frontier, being on the Dutch side of the boundary. Dr. J. J. M. de Groot (the newly appointed professor in the University of Leyden, in place of the late Dr. Wilkin) describes the wedding garments of a Chinese woman, illustrated by specimens from his collection. They are symbolical of the happiness, official dignity, and long life which she desires for the numerous children expected to bless the union. These hopes are represented by the dragon, the bat, the stag, the tortoise, and the crane or stork. The head-gear is very elaborate, and is attached by a silver hairpin with a head of precious stone. These gorgeous garments are frequently used as grave-clothing for the mother, by the piety of the sons, who believe that to place things of good omen in the tombs of ancestors is to secure for themselves and their offspring the blessings of which they are emblems. Mr. C. M. Pleyte, Keeper of the Ethnological Museum at Amsterdam, contributes a valuable article on the sumpitan (or blowpipe) and bow in Indonesia, and four fine coloured plates, representing nearly a hundred specimens of those weapons. He arrives at the interesting generalization that the line which distinguishes between the users of the sumpitan and those of the bow corresponds closely with the line which distinguishes between the western and the eastern branches of the Malayo-Polynesian languages, the sumpitan being found nowhere to the east, and the bow only sporadically to the west of the boundary. That the blowpipe was the primitive instrument is ingeniously argued from its survival as a toy where it has ceased to be a weapon, in the manner first described by Dr. Tylor, and from other considerations. Some remarks on the methods of arrow-release are appended. Dr. Johannes Zemmrich contributes a learned disquisition in German on 'Isles of the Blest' and similar geographical myths, with a map illustrating the distribution of the traditions, and marking by arrows the direction in which various races have sought these supposed islands.

The record of recent deaths among anthropologists comprises Dr. J. E. Polak, at Vienna, a writer on the ethnography, languages, and natural history of Persia; Capt. Max Quedenfeldt, at Berlin, an author on the Berbers and

the ethnography of Morocco; Mr. W. E. M. S. Aernout, at Bandgermasin, who formed the splendid collection of Dayak objects obtained by the Leyden Museum in 1890; and Baron Lühndorf, at Hamburg, who made valuable ethnographical collections in the country of the Amoor.

ASTRONOMICAL NOTES.

THROUGHOUT April the planet Venus will be a magnificent object in the early part of the night, attaining her greatest eastern elongation from the sun on the 30th of the month. She will pass through the Pleiades next week, and be about two degrees due south of β Tauri on the 25th inst. Mars is in the constellation Sagittarius, and rises about midnight. Saturn is still in Leo, between β Leonis and β Virginis, and rises before sunset; in the middle of the month he will be on the meridian about ten o'clock in the evening.

Three more small planets have been discovered: No. 325 by Dr. Max Wolf at Heidelberg on the 4th ult., No. 326 by Dr. Palisa at Vienna on the 19th, and No. 327 by M. Charlois at Nice on the 22nd. No. 310, which was discovered by M. Charlois on the 16th of May, 1891, has been named Margarita. Dr. Wolf registered No. 325 on photographic plates on March 4th, 5th, and 17th, and it was observed at Vienna on the 18th and 19th.

The periodical comet known as Winnecke's was detected at the present return by Dr. R. Spitaler at the Imperial Observatory, Vienna, on the night of the 18th ult. It was in appearance excessively faint and small, only about 5" in diameter, with a distinct star-like nucleus of the sixteenth magnitude.

A total eclipse of the sun will take place on the 26th inst., but it will be wholly invisible in the northern hemisphere, and the line of centrality will pass over a small part only of the Antarctic Ocean to the west of South America, on the coast of which a portion of the eclipse will be visible about sunset.

Mr. Denning discovered a new comet (b, 1892), described as "small and faint," at Bishopston, Bristol, on the 18th ult. It was at the time in the constellation Cepheus, moving into Cassiopeia. Observations have since been obtained at Vienna and Hamburg, and an orbit of the comet has been calculated by Dr. F. Bidschof, who finds that the perihelion passage will take place on the 12th of May, at the distance from the sun of 1.97 in terms of the earth's mean distance. The comet is receding from the earth, and its theoretical brightness will scarcely vary for some weeks. Its approximate place for to-night, April 2nd, is R.A. $0^h 14^m$, N.P.D. $29^\circ 21'$, between β and γ Cassiopeia; and it will be very near the latter star on the 8th inst.

Dr. S. C. Chandler, of Cambridge, Mass., has been during some time past engaged in a study of the periods of a large number of variable stars, and has pointed out the existence in several cases of inequalities in the length of those periods. In papers printed in Nos. 255-6 of the *Astronomical Journal* he gives the results of a most interesting investigation he has made of the phenomena presented by that well-known variable star Algol or β Persei. The periodicity of its variability appears to have been first discovered by Goodricke, at York, in the year 1782; and the explanation suggested by him of the periodic diminution of its brightness, that it is produced by the interposition of an opaque satellite, is now generally accepted, confirmed, as it has recently been, by the investigations of Prof. Vogel. But Dr. Chandler, after an elaborate investigation of the inequalities in the period, and also of the irregularity in the observed proper motion of Algol, has found that they may be satisfactorily accounted for by supposing that both Algol itself and the satellite which revolves round it in about 2 days 20.8 hours have a common revolution round a third body, large, distant, and opaque, in

Science Gossip.

A COCK-AND-BULL story has been going the round of the ladies' papers to the effect that a little girl of ten has rewritten Euclid, and that favourable reviews of her work have appeared, attributing it to a clever man. We have the best authority for saying that no such book and no such reviews have appeared.

At the commencement of the Oriental Congress of 1891 a paper was promised by Mr. J. Claine on his recent explorations in Sumatra. Though competent judges received the announcement with incredulity, the paper was read *in extenso*, and the writer was at the end of the Congress honoured by Dr. Leitner with the highest award for scientific discovery. Those who still remember, among equally surprising statements of Mr. Claine's, his assertion that the Batak physicians two centuries ago had anticipated the modern theory of germs and bacilli, should read an instructive and amusing paper entitled 'Science or Humbug?' in the part just issued of the *Journal of the Netherlands Geographical Society*, in which Mr. Claine's discoveries are reduced to dimensions less than infinitesimally small.

At a recent meeting of the geological section of the Paris Geographical Society M. Bogdanovitch produced some specimens of jade from the deposits in the valley of the Raskem Daria, which he had visited while attached as geologist to Col. Pietsof's Tibetan expedition last year. The occurrence of jade at various points along the face of the Kuen Lun range, besides the famous mines in the Karakash valley, has been referred to in the writings of the late Dr. Stoliczka and others. M. Capus remarked that the new specimens were of the two principal varieties, one of which is recognizable in the tomb of Tamerlane at Samarkand, and the other in the numerous jade ornaments and miscellaneous articles which find their way from Eastern Turkestan to Russia and China. M. Bogdanovitch mentioned incidentally that the limit of perpetual snow on the northern face of the Kuen Lun range was the highest he had ever seen, i.e., 18,000 feet; on the southern side it was 16,000 feet.

FINE ARTS

The Life and Letters of Samuel Palmer, Painter and Etcher. By A. H. Palmer. Illustrated. (Seeley & Co.)

THE filial love to which we owe this volume is well illustrated by a sentence that occurs in the middle of the book, where the author remarks of his intercourse with his father:—

"Few sunsets have seemed comparable in beauty to those he showed me, and when he could go no longer the twilights seemed to lose half their poetry."

The elder Palmer was essentially a painter of sunsets and twilights, and his sympathy with their grandeur and mystery, their majesty and splendid colour, has not a little of stately Miltonic force about it, while it contrasts strangely with the conventional efforts of the Barretts, his rivals in painting them. Apart from his noble aims, high feeling for art in the technical sense, and that poetic impulse, perfectly fresh and original, to which all his works bear witness, Palmer was a man of note in many respects. It is a significant fact that he looked upon art in the single-minded way of an old master, according to which design—in its true sense—is a method of expression, poetic, moral, or religious, as the case may be.

Palmer's career likewise deserves attention because he preserved most of the tradi-

tions of Blake. All that he did showed reverence—not of the dull sort which does nothing but adore, but wise and intelligent—for Blake. Some of Blake's poetic motives he illustrated, without, however, losing his own originality, and his letters, often without a set purpose, cast new light upon the object of his admiration. There is in this volume a letter addressed to Mrs. Gilchrist (it is the thirtieth of the collection) which every one ought to read before he pronounces judgment upon Blake. Referring to Gilchrist's 'Life' of Blake, Palmer wrote to Mr. Valpy: "I am the very 'youth' of the biography upon whom Blake turned with the question, 'Do you work with fear and trembling?' And I could tell him now, as I told him then, 'Indeed I do.'" That Blake's further comment, "Then you'll do," was balm to the spirit of such a devotee as Palmer goes without question. In short, his admiration for Blake makes his letters and his son's records of his life doubly interesting because it was direct and profound, and, so far from indicating weakness of character or anything like an inferior intellect, marks the strength and profound sincerity of the man who was capable of it. As he said of Blake in his relation to art, "he would see nothing *but art* in anything he loved."

"And so, as he loved the Apostles and their divine Head (for so I believe he did), he must needs say they were all artists. You see a touch of this absurdity in his 'Marriage,' where he makes the blessed Comforter the spirit of poetic intention."

This was said with reference to some persons who said that Blake must be mad because he had declared that Christ and His apostles were artists.

The letters are printed in chronological order from 1828, when the writer was twenty-three years of age, and, with but one considerable break, continue until 1881, when he had but a few months to live.

"Old age, inexorable, but not unkind, crept upon him by degrees, mercifully sparing him some of those infirmities so often the portion of the last days of life."

Accordingly the last letters before us retain the characteristic spirit of the author, his gentle humour, and that choiceness of expression which is due to the utmost care in writing—a habit as much a part of Palmer's nature as his clear, firm handwriting, and the elaborate and researchful touches of his brush and etching needle. These letters tell us much of the growth of many of his finest designs, but current politics and modern religious belief, or disbelief, disturbed him greatly, and it is easy to detect in some of his many written objurgations a profound unrest, a patriotic anxiety such as men less sensitive would be unlikely to entertain. Palmer was profoundly religious in the old-fashioned sense of the word, and he regarded irreligion, or, indeed, departures of most kinds from the standards by which he ruled himself, with deep distress, and he expected evil to come from them. Without being in the least degree stern or uncharitable, he regarded as almost criminal many things an easy-going and self-indulgent, self-reliant philosophy takes small account of. This sort of piety coloured his

life; it was the mainspring of most of his actions; it is obvious in some of his designs; and it is so often present in his correspondence that we are disposed to think the most important error of judgment his son has made in compiling the book before us has been in failing to suppress a good deal of what the artist wrote when under the influence of a highly characteristic, but not invariably admirable mood.

It would not, however, have been wise to suppress passages so full of passionate sympathy with sorrow as that Palmer addressed to a friend who had experienced a loss, if less severe, yet analogous to that which shadowed the artist's later days. The following is so thoroughly characteristic of the writer that we give it in full as the best illustration of his piety and peculiar sensitiveness:—

"Mrs. —'s loss has been precisely my own: a beautiful young life full of purpose and promise plucked up by the roots. To this day I cannot bear to dwell upon mine, but the Divine Comforter can sometimes apply well-known words with new and strange power to the wounded heart. It was only last year, I think, that, walking down to Red Hill Station on my way to town in the deepest dejection of mourning for my poor boy, I was *confronted*, on entering the waiting-room, with these words on one of the large-print Scripture placards—'He will dwell with them, and they shall be His people, and God Himself shall be with them, and be their God. And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow nor crying, neither shall there be any more pain, for the former things are passed away.' And He [the Angel of the Revelation] said unto me, 'Write; for these words are true and faithful.'"

This is quite in the spirit of Blake, who always declared that, in Browning's phrase, "he saw God's hand in his lifetime." Palmer's piety was spontaneous and devout. He had much too fine a sense of humour, his religion was too sincere, to degenerate into cant, and his cultivated taste kept him free of vulgarity in any form. We think, however, that had he known these letters were to be published, he would have suppressed several passages not intended for the world.

A man of character so serious as Palmer was sure to possess a strong if not conspicuous sense of humour, and these letters furnish several instances of the kind which, without lengthy quotations, cannot be repeated. More interesting to the student are the numerous criticisms of matters artistic, æsthetic motives, and theories of design. The painter of 'The Lonely Tower' looked at landscape art as almost worthless unless it possessed sentiment. Accordingly he told Mr. Valpy:—

"We rise thus from ordinary landscape to the bucolic and poetic, where 'more is meant than meets the eye. With the poet, a single adjective has power to lengthen and dignify a river course, suggest city and citadel at its estuary, and, further up, disputed fords and foughten fields; then, upward still among the rocks and falls, the spirits of woods and streams, the fairies, and the good old river-god. As an instance out of many we may take 'that ancient river the River Kishon.'"

The phrase "disputed fords" illustrates the sympathetic memories the author desired to call up in his designs. The "fairies" and the "good old river-god" are not

quite in harmony, but they are not the less Miltonic on that account. Next to Blake and Milton, Palmer admired Claude. When, in 1864, he saw the 'Enchanted Castle,' he called it "that divinest of landscapes," and he wrote to Miss Louisa Twining:—

"Lo! It becomes *real* (in the silly popular sense of the word), and you walk up and enter the gates. You find it full of the most beautiful paintings, and long to make some memoranda of them. You have only a fortnight to stay in the neighbourhood, and have permission to go to work."

in that enchanted building which Keats and Coleridge knew so well. Of another Claude Palmer wrote to Miss Laura Richmond in 1863:—

"Claude was the greatest landscape-painter who ever lived: and there is a grand picture of his from Sir Culling Eardley's at the British Institution [No. 117, 'Landscape and Figures'] which enraptured dear Mother Radcliffe: see her journal. The drawing of the trees is sublime."

Few of us look upon Mrs. Radcliffe as a student of Claude, but there is no doubt that she knew all about the 'Enchanted Castle' and similar landscapes, although Salvator Rosa and Fuseli are commonly supposed to have had more to do with 'The Mysteries of Udolpho.' We are surprised to find that while Nicholas Poussin and Sebastian Bourdon made a great impression on Palmer and often influenced his work, although, of course, not so much as Claude did, Gaspar Poussin does not seem to have had anything like the same fascination for him. He speaks of other old masters in an unexpected light. Thus he relates:—

"Years ago Sir A. Callcott told me he remembered the magnificent 'Bacchus and Ariadne' [by Titian in the National Gallery] far different from what it was even *then*..... The collection of Claudes [in Trafalgar Square] is wonderful. I have seen their gradual decay, and then the fearful cleaning which swept the dew, the light, the pearl, the golden influences into the pail and committed them to the sewers. The 'St. Ursula' alone escaped, and happily abides, merely in its dirtiness."

This is not news to artists, but the "consumption" of old masters "in populous cities pent" for public enjoyment is not commonly recognized.

We have almost entirely confined our attention to Palmer's letters, because they are quite new. The biography—a much enlarged edition of that we reviewed at length when it was published some ten years ago—deserves praise, not only on account of its filial spirit, but because it is well constructed and succinct, full of appropriate details and of that local colouring which is so precious in biography. Mr. Herbert Palmer gives a careful description of the life Samuel Palmer led in that most unconventional retreat of his at Shoreham, in Kent, where some of the happiest years of his early manhood were spent, and where he lived as if life were a pastoral, as we might suppose the shepherds in his idyls passed their lives if they enjoyed the bliss of existence without a flaw. "The Ancients," a company of Palmer's friends who frequented Waterhouse in Shoreham, and indulged their tastes for "poetry and sentiment" (which was their recognized motto and password), must have been a curious as well as a thoroughly happy set. At Shore-

ham all Palmer's early works from 1825 were painted.

The 'Life and Letters' need an index and ought to have had one. The illustrations, most of which were prepared for the press by the author, are first rate. It would be hard to surpass 'The Water Mill,' and several facsimiles by Mr. Alfred Dawson of Palmer's early drawings.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

(Second and Concluding Notice.)

MR. FULLEYLOVE has—for the time only, we hope—abandoned his much-loved palaces, his plessances and trim gardens, in order to paint quaint and picturesque furniture, interiors, and the varied effects of daylight and sunlight in splendid rooms. *Powder Blue and Satin Wood* (No. 204) is a fine group of *bric-à-brac* slightly, but deftly and firmly painted; *Lady Hamilton's Writing-Table* (269) is an *escritoire* of Louis Seize's time; *His ain Fireside* (284) is a bright and pure interior; and so is *An Adam Drawing-Room* (337). Mr. E. Bale still is faithful to architectural subjects, and paints them with a fine sense of space and chiaroscuro. Of *The Arno, below Florence* (249), as seen from a terrace overlooking the river, parts are rather slight and weak, but as a whole it is broad, simple, and homogeneous. With it we may group Mr. Weedon's *Hayfield* (256), meadows and a stream in full and bright sunlight. The *Egyptian Curios* (266) of Miss K. M. Whitley, blue enamelled ware, noticeable for wealth and strength of tints, is an admirable exercise in fine colour and quite a masterpiece of still-life painting, which should be compared with Mr. Block's vigorous success in dealing with masses of various shades of brown in No. 34 and other drawings.

Always clever, Mr. P. Macquoid has sent a deftly sketched and animated *Portrait of H. A. Peto* (267), a whole-length figure in a Henri II. costume, of which the best that can be said is that the draughtsman ought not to be content with successes so easy and trivial. Among the figure pictures of *genre* subjects Mr. W. Langley's *Waiting for the Crew* (285), an old fisherman smoking, is soft and solid, well drawn and good in character; but apart from this it is little better than an ambitious piece of still life. Bright and realistic, Mr. W. Rainey's *Bliss* (305) is excellent in colour. The stony beach, in the full sunlight which is its best and freshest element, is first rate in tone and tint. Another good coast piece has also a fanciful title, *A Smile beneath a Cloud* (316). It is the work of Mr. P. Dixon, and represents sombre rain-clouds above a calm and shining sea; it lacks force, but not delicacy of colour, and the effect is broad. Mr. F. Dadd's *Tough Yarn* (332) possesses plenty of spirit and much variety of character. The effect of an interior lighted by one large window facing the spectator is deftly and faithfully managed, and, being broad and simple, the light and shade is highly artistic; but the colour is chalky and the shadows are rather hot. Mr. Dadd, we believe, draws much for illustrated books and journals, a practice often injurious to an artist's tones and colours. In *The City Walls* (361), Mr. W. Rainey's study of the old ramparts of an ancient German city, the pattern of the dark blue dress of a damsel posed in front is needlessly hard and obtrusive, otherwise the drawing is excellent, soft, solid, and firm in its draughtsmanship. Bright and solid, but harder than the last, is Mr. A. W. Weedon's *Evening Shadows, Richborough* (364). We like it even more than his *Evening after Rain* (129) in the Pevensy Marshes. In *Close to the Sea, Mudford* (413), a drawing of a sea marsh, Mr. C. Hayes has produced his best work so far as we know. Mr. J. W. R. Linton's *Idle Moments* (446), a costume picture, is technically good, being nicely

drawn, well modelled, and strongly coloured, but the design lacks animation. Mr. F. G. Cotman's artistic tact and power to make pictures out of simple materials are well known, but were never better proved than in *Pilgrims to Holy Island* (459). The numerous small figures are cleverly disposed. The flatness of the beach, the brightness of the whole drawing, and the largeness of the effect (which adds much to the sentiment of the picture) are worthy of admiration. Like the last, Mr. G. C. Kerr's *Calm on the Medway* (488) excels in the treatment of the atmosphere. It is, as a whole, broad and soft.

Mr. J. Nash knows how to express with force and spirit the sentiment of a sea tragedy, and even when, as in *After the Gale* (502), there is not a little evidence of the lamp, and the draughtsmanship is neither quite sincere nor exhaustive, he never leaves us unmoved. In his present contribution he has depicted a disabled barque floating low in the water, her yards gone, much of her rigging in disorder, while the still turbulent seas race along her sides. But although expressive, the work lacks colour, air, light, and, most of all, research. Another marine subject, more original than Mr. Nash's, is Mr. W. H. Weatherhead's large drawing of a lifeboat's crew trooping down a village street to go *Off to the Wreck* (508). Nearly all the faces are individualized and expressive, and the attitudes are well designed; but why are all the men thus hastily summoned so clean-shaven and smug? Their clothes are fresh, and neither hurry nor disorder appears in the picture. Still this is a bold attempt to do something strong and fresh, and if he makes thorough studies, aims at breadth, and carefully masses the colours and groups of his figures, Mr. Weatherhead may achieve signal success. We are bound to praise in general terms Mr. G. M. Henton's painting of that richly coloured old brick building the *Jesus Hospital, Bray* (547); Mr. T. Huson's *Early Birds* (549), ploughmen in a misty meadow, and pigeons following the opening of the furrows; Mr. C. E. Johnson's *Repose, on the River Arun, Sussex* (596); Mr. T. A. Brown's *Evening* (601); Mr. A. W. Weedon's *Near Sandwich* (613); Mr. C. T. Davidson's *Love Tide, Evening* (629); and Mr. C. A. Smith's "Who cries first?" (664.) Mr. J. Nash's *Morning of another Day* (673), the remnant of a wrecked ship's crew, half starved and quite exhausted, rowing their long boat, has so much of good design, pathos, and invention as is needed to make a first-rate book or newspaper "cut," but in every point where anything higher is needed it is defective. Accordingly, although it is a capital "illustration" for a tale of the sea, it is far from being a picture.

NEW PRINTS.

Two of Mr. Marcus Stone's somewhat over-elegant and dainty young ladies figure in the prints of which we have "artists' proofs" from Messrs. Boussod, Valadon & Co. 'Wild Flowers' depicts a statuette-like and large-eyed maiden, gracefully shaped, posed, and draped, and crowned with a wide-rimmed hat, holding a basket of field flowers; and 'Garden Flowers' a sister, similarly attired and pleasing, standing on the stone steps of a pleasure and tending a fully blooming rose-bush. That the pictures from which these prints are taken are even softer, sweeter, and more gracefully weak than their reproductions in black and white goes without saying. It is true, likewise, that the charms of Mr. Stone's schemes of tonality are admirably given in copies which lack only his agreeable coloration to be among the best of their kind. From the same publishers we have an acceptable, but hardly adequate print, signed "T. R. Way," after Mr. Whistler's renowned portrait called 'My Mother.' It will serve as a memorandum.

Of very different complexion from Mr. Stone's

elegant amenities is the vigorous publication of the Art Union of London for 1891, representing, as designed and etched by Mr. W. L. Wyllie, 'The Escape of H.M.S. Calliope in the Harbour of Samoa.' The movement and passion of the design are first rate; there is skill shown in every line of the waves, and the whiteness of their crests is admirably given; the "quality" of the darker billows could not be finer, while the effect of the whole is to the highest degree artistic and vigorous. Would that the Art Union were always as happy in its prints as in this instance! The same society has published, from the hands of Mr. J. Dobie, another etching, which reproduces in a spirited, but rather heavy and spotty manner, Mr. D. Sadler's popular picture of an inn garden where three men sit at a table, and the expressions of two of them with regard to the third man confirm the old saying, which serves for the title of the work, that "Stuffing is good for a Goose."

Messrs. Frost & Reed favour us with an "artist's proof" of a plate mezzotinted in a characteristic manner by Mr. John Finnie and entitled 'The Margin of Rydal Water,' depicting rough meadow, large trees heavy with foliage, a calm tract of water, distant forest-clad hills, and a sky so laden with clouds and so low in tone that it appears to threaten torrential rain, although the rest of the view suggests strong sunlight. The engraving is a little heavy and dark, and the clouds are spotty, a defect not confined to them unluckily; otherwise it is a good and masculine, but somewhat depressing example.

LINCOLN CATHEDRAL.

In the progress of the "restoration" of the cloisters at Lincoln Cathedral, which we commented on a fortnight ago, the alleys are being repaved with Hopton Wood stone. The west walk has been already done, and the east walk is near completion. The south walk will be the next undertaken. This walk is at present paved with memorial slabs, cast out of the minster when it was unhappily repaved in the last century. No care was then taken of these memorials, either in transport or laying down, and subsequently they received the basest treatment, when the cloisters were used by the minster workmen as their building shed. Unless a strong effort is made to preserve these slabs, which even in their smashed and mutilated state are of the highest historical and archaeological interest, it is much to be feared that they will be buried beneath the modern pavement. But even if thus put out of sight, it is satisfactory to know that an accurate record of many of them exists. The former cathedral architect, Mr. Pearson's predecessor, Mr. J. C. Buckler, valued these memorials as they deserve, and took drawings of all that were not too much mutilated to allow of it. These drawings will be found among the Additional MSS. of the British Museum, 27,766, p. 196 ff., and will reward careful examination. Mr. Buckler writes:

"The ancient gravestones at Lincoln are at the present day more numerous and more singularly varied in their character than is observable in any other church. But never were curious and interesting memorials more spitefully treated. True it is that in many churches they were totally destroyed. Here they were cast out, and the cloister was paved with them. But unfortunately the cloister, after receiving these valuable records of the clergy of past ages, was consigned to work-people, stone and timber being cast upon the floor, and rude treading permitted to such an extent that the pavement has been broken up, and in many places so completely smashed (as if loaded carts had passed through the cloister) as to have rendered the greater number of the engraved and lettered slabs unintelligible. But the smashed stones, not having been removed or mended, have been found in several instances intelligible, both as to the engraved figures or devices and the inscriptions. The foul and hard-pressed covering they received in the course of three quarters of a century has contributed considerably to their preservation in places, but, as is commonly the case, the names of the owners of the monuments seldom escape fatal injury. Many a gravestone appears to have been broken in its pas-

sage from the church to the cloister, and many a one was demolished in order to piece out the pavement."—Pp. 205, 209.

One of the most historically interesting and most elaborate of these memorials is the incised slab of Richard of Gainsborough, "cementarius," certainly the builder, and probably the designer, of the "Angel Choir" and of the Eleanor Cross once standing at Lincoln, the first of the series. This priceless slab was ejected from the minster at the repairing in the last century, and having become broken and mutilated, we are told that it is under contemplation to replace it by a modern copy! Of this slab Mr. Buckler writes:—

"The date alone is wanting to complete the inscription of the monument in the cloister of Lincoln Cathedral, as tokens of the coldness, indifference, and ingratitude of the Churchmen who in the eighteenth century cast these memorials of their benefactors out of the sacred edifice which they had built so substantially and adorned so carefully for the benefit of posterity."—P. 182.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 26th ult. the following. Pictures: T. Webster, Old Eyes and Young Eyes, 115*l*. J. Phillip, Aqua Bendita, 703*l*. F. R. Lee and T. S. Cooper, The Chequered Shade, 262*l*. E. W. Cooke, Bella Venezia, 504*l*.; French Lugger running into Calais, 735*l*. C. Stanfield, Old Holland, 556*l*. T. Creswick and R. Ansdell, The Nearest Way in Summer Time, 630*l*. D. Roberts, The Chancel of the Collegiate Church of St. Paul at Antwerp, 315*l*. F. Goodall, Felice Ballarina reciting Tasso to the People of Chioggia, 283*l*.; The Messenger from Sinai at the Wells of Moses, 273*l*.; Hagar and Ishmael, 336*l*. J. Israëls, A Landscape, with female peasants, 320*l*. G. Piloty, The Death of Wallenstein, 115*l*. C. Daubigny, A River Scene, with a female peasant driving cows, 472*l*. J. T. Linnell, The Coast of Devon, 241*l*. T. S. Cooper, Interior of a Sheep Lew, East Kent, 152*l*.; Cows and Sheep in a Meadow, 162*l*.; A Bull and Two Cows, 141*l*.; A River Scene, with cows, sunset, 399*l*.; Cows in a Meadow, 231*l*. H. McCulloch, Moor in Scotland, rain passing off, 105*l*. Sir F. Leighton, After Vespers, 614*l*. R. P. Bonington, Off St. Valerie sur Somme, 173*l*. J. B. Burgess, The Reprimand, 110*l*. J. Linnell, The Woodcutters, 588*l*. C. Stanfield, Le Pic du Midi, 262*l*. Sir E. Landseer, Alpine Mastiffs, 840*l*. Drawing: P. De Wint, Bolton Abbey, 945*l*. Sculpture: The Guardian Angel, 34*l*. R. J. Wyatt, Diana, 37*l*.

Art-Int Gossip.

MR. STANLEY LANE-POOLE has just finished his 'Catalogue of the Coins of the Mogul Emperors of Hindustan in the British Museum,' from the invasion of Baber in 1525 to the establishment of a British currency by the East India Company in 1835. It contains descriptions of over 1,400 coins, chiefly gold and silver, 500 of which will be represented in the autotype plates illustrating the work. As the Museum possesses incomparably the finest collection of this splendid coinage in the world, the volume will offer a special interest to Indian students and collectors. In his introduction Mr. Lane-Poole deals with the various historical, geographical, and other problems suggested by the coinage, and with the difficulties of classification presented by the early imitative issues of the East India Company and the French Compagnie des Indes. This volume, the fourteenth, will complete the author's description of the entire collection of Mohammedan coins in the Museum, which has been published in thirteen volumes since 1875, together with his analogous 'Catalogue of the Arabic Glass Weights,' 1891, and Mr. R. S. Poole's 'Catalogue of Persian Coins.'

MR. DUNTHORNE has invited inspection of "Drawings in Water Colours done in France

and Italy by Mr. Charles J. Watson," which are now on view at 5, Vigo Street.

THE forthcoming number of the *Archæological Journal* will contain the following papers: 'Prehistoric Stonework of Mexico,' by Mr. O. H. Howarth; 'Caledonian Campanology,' by Dr. Raven; 'Warnot and Warlot,' by Mr. E. Peacock; 'Queen Eleanor's Crosses,' by Mr. W. Lovell; 'Notes on an Illuminated Pedigree of the Peverell Family and their Descendants, in the Possession of Mr. Harts-horne,' by Mr. A. Vicars; 'Some Flints from Egypt of the Fourth Dynasty,' and 'Notes on Early Sickles,' by Mr. F. C. J. Spurrell; 'Widows and Vowesses,' by Mr. J. L. André; 'On a Welsh Chalice and Paten,' by Mr. W. Cripps; and 'The late Mr. Freeman.'

THE Governors of the National Gallery of Ireland have appointed Mr. Walter Armstrong director of that institution, in succession to Mr. Henry Doyle, deceased. Mr. Armstrong's experience is much greater than that possessed by his predecessor at the time of his appointment, and there is little doubt that he will display equal energy and good taste in the exercise of his duties. Doyle did wonders with a thousand pounds a year. The Government ought to grant much more to his successor.

DR. RUSSELL FORBES, author of 'Rambles in Rome,' is going to issue a monograph, 'The Holy City—Jerusalem, its Topography, Walls, and Temples: a New Light on an Ancient Subject.' Messrs. Durrant & Co., of Chelmsford, are the publishers.

M. L. BÉNÉDITE, one of the editors of the *Bulletin des Musées*, has succeeded to the Keepership of the Luxembourg. During the long illness of M. Étienne Arago, M. Bénédite has been the real head of the museum. Among its latest acquisitions are a seascape by M. Claude Monnet, 'La Femme qui se chauffe' of M. Besnard, and a portrait of two young women by M. Renouard.

THE Archæological Society of Athens has entrusted the publication of the inscriptions on the ancient Greek *amphora* to Prof. Skiás, already known for his recent work on the Cretan dialect.

PROF. POLLARD, director of the American School at Athens, reports that in the theatre at Eretria the eastern half of the orchestra and the eastern *parodos* have been completely disinterred. Parallel to the ancient wall of *poros* stone another wall of marble, but of later period, came to light. The orchestra is somewhat over 9 metres in diameter, the proscenium beginning at 1.25 metres distance. From the centre of the orchestra to the back of the proscenium runs a subterranean passage.

IN Sicily Dr. Orsi is about to undertake a fresh campaign of excavations at Megara Hyblæa.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. Popular Concerts.

THE programme of the second Philharmonic Concert on Thursday last week was scarcely in accordance with the statement in the prospectus that the Society's performances would in future be shortened, in harmony with general custom at the present day. Apart from excess of matter, however, the scheme and its interpretation were admirable. The magnificent tone of the strings in the orchestra was once more apparent in Beethoven's Symphony in A, No. 7, and it should be placed to Mr. Cowen's credit that an intelligent "reading," and not a merely mechanical repro-

duction of the notes, was secured, not only in this work, but in Mr. F. Cliffe's orchestral picture 'Cloud and Sunshine,' which well bore repetition, though the piece itself might be more modestly and more appropriately described simply as a concert overture. The list of purely orchestral items was completed by Mendelssohn's 'Trumpet' Overture, one of a batch of compositions published in 1867, and certainly worthy of being rescued from the oblivion with which it was threatened, though it will not compare as an effort of precocious genius with the Overture to 'A Midsummer Night's Dream,' also composed when Mendelssohn was a boy of seventeen. It was an unfortunate coincidence that neither of the two concertos presented at this concert can be regarded in a favourable light. The most enthusiastic admirers of Schumann would find difficulty in appraising at a high value his work for violoncello composed in 1850, when the master was suffering from mental depression owing to an unwelcome change from Dresden to Düsseldorf, where he found his duties as conductor uncongenial to his temperament. M. Ernest de Munk displayed considerable skill in his interpretation of the solo part in the concerto, but he did not succeed in making it interesting. As to Liszt's rhapsodical work in E flat, the most that can be said in its favour is that it is more agreeable to listen to than its companion in A. M. Sapellnikoff's wonderful performance, however, evoked enthusiasm, and the young pianist—whose powers seem to have increased since he was last with us—may, it is to be hoped, be heard shortly in some orchestral work of higher artistic value. A new scena, 'Der Einsame,' for baritone and orchestra, by Grieg, was introduced by Mr. Eugène Oudin. It is a sombre, but, on the whole, an effective piece, and Mr. Oudin rendered it full justice.

The programme of the Popular Concert last Saturday needs only formal record. The concerted works were Herzogenberg's Quartet in G, Brahms's Trio in C minor, Op. 101, and Bach's Concerto in D minor for two violins, played as usual by Madame Néruda and Herr Joachim. Sir Charles Halle rendered Beethoven's Sonata in D, Op. 10, No. 3; and Miss Louise Dale, a light soprano, made a favourable impression in songs by Sullivan, Schubert, and Grieg.

On Monday one of the two new chamber works for clarinet and other instruments to which reference has frequently been made in these columns was brought to a hearing for the first time in London. It is understood that the quintet and the trio were composed for Herr Mühlfeld, one of the most eminent German performers on the clarinet, and it was, therefore, not unreasonable that Brahms should make it a condition that on the first performance of the works in London Herr Mühlfeld should be engaged. To this Mr. Chappell consented, after ascertaining that no slight was intended on English artists, and the Quintet in B minor, Op. 115, was therefore presented under the most favourable conditions. It evidently made a profound impression on Monday's audience, and there need be no hesitation in classing it very high amongst its composer's chamber works, though it will be as well to

defer more definite opinions until after the second performance, especially as the score is not yet available for reference. The opening movement seems at a first hearing the least satisfactory, but the *adagio* in the tonic major, with its lovely opening theme, and the wonderful embroidery, if we may so term it, later on for the clarinet, is a pure inspiration. In place of a regular *scherzo* we have a melodious *andantino* in D, leading to a *presto* full of spirit, but ending, like all the other movements, in a quiet manner. The *finale* is an air with five clever variations and a *coda* which recalls the closing bars of the first movement. With these few observations we must be content for the present, and it only remains to record a magnificent performance, in which Herr Mühlfeld fully justified his reputation, his phrasing and execution being superb, although his tone was less agreeable in the highest than in the lowest register. The quintet is to be heard again to-day, when the Trio in A minor, Op. 114, will be performed for the first time, and both works will be repeated on Monday evening. It is unnecessary to linger over the rest of last Monday's programme. Miss Agnes Zimmermann played Schumann's Sonata in G minor, Op. 22; Herr Joachim gave Spohr's favourite Barcarolle and Scherzo from the 'Salon Stücke,' Op. 135; and the concert ended with Mozart's Trio in B flat, No. 5. Mlle. Gherlsen was scarcely successful as the vocalist, but she may have been still suffering from the effects of her late illness.

RECENT PUBLICATIONS.

My Thoughts on Music and Musicians. By H. Heathcote Statham. (Chapman & Hall.)—This octavo volume consists mainly of reprints of articles contributed to various reviews, and, as the author admits in his preface, intended more for general readers than musicians. He writes with considerable intelligence concerning most of the great composers, to some of whom separate chapters are dedicated; and he concludes with an excellent essay on the proper use of the organ, his own favourite instrument, which we commend to the notice of organists. Mr. Statham's views with respect to the classic masters are, for the most part, satisfactory and sound; but he is unwise when he yields to the dangerous temptation to indulge in prophecy. He tells us that when Mendelssohn worship was at its height he refused to bow the knee to the musical idol of the day, but that now, when it has fallen from its pedestal, it is necessary to protest "against detraction as wholesale, as uncritical, as stupid, as was the blind adulation formerly lavished upon him." Mendelssohn idolatry is certainly a thing of the past, but the least observant critic must surely come to the conclusion that his best works—that is to say, his oratorios, his chamber and his vocal music—are still esteemed at their proper value; and in asserting that "as Mendelssohn worship has gone so will Wagner worship go, only that the fall of Wagner will be greater, because his principle and method were essentially false," Mr. Statham shows the folly of making statements without anything behind them in the way of proof. The article on Wagner is of no value, for most of it appeared in the *Edinburgh Review* so far back as January, 1876, that is to say, before the opening of the Bayreuth theatre and the production of 'The Nibelung's Ring' and 'Parsifal.' In his general remarks on Wagner's art there are many gleams of intelligence; but his sketchy description of 'Tristan und Isolde' shows that he has not to the slightest extent grasped the inner meaning and significance of

the work regarded from its poetical standpoint. Again, the estimate of Sterndale Bennett is fair and just; but the statement that 'The Woman of Samaria' is "the most really individual contribution to this class of composition since 'St. Paul' and 'Elijah'" is, of course, sheer nonsense at the present time, though it might have been plausible sixteen years ago. These objections, of course, do not apply to the articles on the older masters, in which, as we have indicated, amateurs may find much that is suggestive, if not instructive.

Double Counterpoint and Canon. By Ebenezer Prout. (Augener & Co.)—This is the latest instalment of what promises to become a monumental series of educational works. More voluminous treatises exist on the same subject, but they deal laboriously for the most part with purely theoretical matters, whereas the essence of Mr. Prout's system is that he combines theory with practice, illustrating every step in advance by examples taken from the great masters. Thus, while the old text-books enter at inordinate length into all kinds of musical puzzles, Mr. Prout declares in his preface that "it is doubtful whether it is worth while for anybody at the present day to trouble himself about writing an infinite canon by augmentation, a canon *canerians*, or a riddle canon." In the last chapter of the book, however, he gives some remarkably curious examples of these ingenious puzzles by Bach, Byrd, Cherubini, and others. After dealing at length with strict double counterpoint in the octave, fifteenth, tenth, and twelfth, he passes on to free double, triple, and quadruple counterpoint; and this portion of the work, with its splendid series of examples taken from familiar and unfamiliar sources, cannot but prove invaluable to the student. One chapter is devoted to double counterpoint in the rarer intervals—a subject which, as the author says, "most treatises (except Cherubini's) either pass over in silence or dismiss in a few contemptuous words, as unworthy of serious attention." The second division of the book deals with canon, beginning with the round, a form of composition at one time enormously popular in this country, but little practised abroad. Mr. Prout's examples vary from three to six parts; but rounds exist in a larger number of parts—one specimen, for instance, by John Cooke being written for as many as nine equal voices. Throughout this portion of the treatise the author again proves all his definitions by interesting examples from various composers. There is nothing of a controversial nature in the book, and the warm discussion which arose when Mr. Prout's work on 'Harmony' appeared is, therefore, not likely to be repeated. We have no hesitation in saying that it is the most valuable treatise on its dual subject that has ever appeared in any language.

ROSSINIANA. FROM UNEDITED LETTERS. II.

ROSSINI often mentions the friendship existing between Florino and Bellini. In a letter written in 1865 he says:—

"I am drawing near to seventy years of age, and if you do not hasten to cross the Alps, I shall die without the satisfaction of pressing you to my bosom. I love you not only for the affection you entertain for me, but also for that which you bestow on Bellini, of whom I constantly think, and in whose music I find the sensibility of a soul wounded by a thorn."

In another letter, written the same year, Rossini earnestly begs Florino for some news about a contract made at Naples with certain editors, wishing to know whether the operas, the 'Mosé,' revived at Paris, the 'Assedio di Corinto,' the almost entirely rewritten 'Mao-metto II.,' and the 'Tancredi,' composed at Venice, were mentioned in it. He begs Florino to take the necessary steps for taking advantage of the new law in favour of com-

posers, and concludes: "As the ending 'ini' Bellini was so dear to you, be also as good to the 'ini' Rossini." In another place he writes: "You whom I love for your love of Rossini"; and a letter written after the death of the composer Conti concludes as follows: "Conti is no more, Bellini is spent; but there remains to you all your Rossini."

The question about Rossini and Bellini has not yet been completely decided; but indisputable facts prove the affection entertained by the Pesarese for the young Sicilian. After the latter's death Rossini, who was enthusiastic about his music, could not speak of it without emotion. Mercadante, who was at Paris when Bellini died, wrote to Florimo that on that occasion Rossini's behaviour was exemplary. In another letter Mercadante related that Rossini had replied in a severe manner and "in good ink" to Bellini's relations, who had interpreted Florimo's conduct in a very unkind manner; and in a third letter I find these words:—

"Rossini is in possession of all Bellini's correspondence with you, and says that it shows that you were really a father to him, and that in your last letters you recommended him to behave well towards me. The *maestro* is indignant, as I told you, at the language of Bellini's relations about you, and fears that after he (Rossini) has given them trouble, the same fate will befall him."

In other letters Rossini recommends to Florimo the "celebrated composer and professor of the violin," Bazzini, now the director of the Milan Conservatory; and Reyer, who intended to publish a work on the origin of the theatre in Europe. Rossini says that the news spread in 1868, that he had been offered the direction of the Naples Conservatory, was "an old wife's tale." He recommends to Florimo's good graces a couple of artists who were about to visit Naples, "which is the brightest star illustrated by you."

In return Rossini was always very kind to any one recommended to him by Florimo, and in a letter dated 1861 the following seems to me extremely pleasing:—

"At last there has presented herself with a letter from you a beautiful and amiable Armenian lady, wife of the Turkish Ambassador at Brussels. She lives at Passy, where I reside in my humble villa. She had been ill, and came into the country to breathe a purer air than in Paris, and to avoid the mud and noise of the Boulevards. I shall not fail to be attentive to her. She says that, from motives of health, she has abandoned singing, but I encourage her to take up her vocal exercises once more, for I am curious to hear an Armenian sing. When I have heard her, I will tell you what impression she makes on me."

Another person introduced to him seems to him most amiable "because he is a true lover of Italian music!!!" Rossini significantly underlines the notes of exclamation, as he does in a further letter, where, speaking of a book by Pougou on Bellini, he says that the author wrote it with "a not common love for the Italian!!!"

A fine trait seems to me to be revealed by the following. Two pupils of the Naples Conservatory had together written to Rossini a letter full of things "most flattering to my *amour propre*," asking for the master's portrait. Rossini sent two copies to Florimo, and wrote to him:—

"A lover of all youths who dedicate themselves to music, I should like to satisfy the desire of the above-named X.X., but as I do not know whether they merit the attention, I consign the portraits to you, so that you may decide. In case you do not think it reasonable or desirable to give your pupils the portraits, do not mention the affair, nor have any words with them, but count on the discretion which I owe them."

Many of Rossini's biographers speak of the continual nervous attacks suffered by the *maestro*, which had tormented him from his youth up. But Rossini never speaks of his health to Florimo till the year of his death. The following letter is dated 15th May, 1868:—

"My Beloved Friend and Colleague,—Although the reading of your dear letter of the 7th inst. saddened me not a little, by the news that you had been

suffering for fully five months from pains in the limbs, I am tranquillized and rejoiced by the assurance that you are now almost entirely restored to health, and by the certainty that the baths of Ischia will give you back your pristine strength. I cannot say so much of my own health, because since the 15th November of last year I am a prey to a terrible malady which has completely deprived me of sleep and strength. I have, besides, continual hiccough and attacks of yawning, the constant accompaniments of this horrid malady. The French physicians (who are no less tyrants of humanity than those of the Sebeto, as you call them) gave me hopes that, when I went to Passy (where I am now) at the beginning of spring, I should regain strength and sleep from the purer air!! But I am already here fifteen days, and no improvement has taken place in my painful and maddening illness. You see well, my good friend, that the newspapers which report my restoration to health are, alas! in error. We shall see whether the summer will do me any good. My stomach alone performs its function well, and that is why I have the appearance of a man in the enjoyment of good health!! But I see that I am chattering too much about sad things."

On the 1st of June Rossini writes:—

"All my hopes are founded, with regard to my health, on the summer season and my sojourn at Passy; but by reason of the many years I carry on my shoulders, the hope is slight. We shall see."

And then, a few weeks later: "I will not talk about my health, because I have nothing good to tell you."

The ensuing August also brought very cheerless news to Florimo, and towards the end of September the *maestro* wrote:—

"I am a prey to the annual inflammation of the mucous membrane, with fever, headache, &c., &c. It is now forty years long that I pay this tribute to sweet Nature, and as I must not grow old on pain of death, I must be patient and drag myself along."

Rossini still joked, though sadly, but his jokes and patience lasted very little longer. On November 13th, 1868, at 11 p.m., Gioacchino Rossini closed his eyes for ever in his pretty villa at Passy, where he had met with so much homage, and where so many visitors had looked upon his smiling face with eyes filled with wonder and adoration.

ROCCO PAGLIARA,
Librarian of the Naples Conservatory.

Musical Gossip.

UNDER the direction of Prof. Villiers Stanford a highly successful orchestral concert was given at the Royal College of Music on Thursday afternoon last week. Excellent performances were secured of Brahms's 'Academic' Overture, a selection from Mendelssohn's music to 'A Midsummer Night's Dream,' and Saint-Saëns's Pianoforte Concerto in G minor, the solo part in the last-named work being well played by Miss Edith Green. Praise is also due to the vocalists, Miss Una Bruckshaw and Miss Jeannie Rankin.

THERE was little to note in the programme of last Saturday's Crystal Palace concert. Miss Ethel Sharpe, who made her first appearance at Sydenham, showed the excellence of the training she has received at the Royal College of Music in Schumann's Concertstück in G for pianoforte and orchestra, her execution being true and even and her touch sympathetic. The orchestra was not heard to the fullest advantage in the instrumental movements from Berlioz's 'Faust'; but magnificent performances were secured of Beethoven's Symphony in B flat, No. 4, and Sir Arthur Sullivan's fine Overture to 'Macbeth.' Madame de Swiatlowsky has somewhat moderated her style, and she sang Meyerbeer's air "O mon fils" from 'Le Prophète' like an artist.

A VERY good performance of Mozart's opera 'Le Nozze di Figaro' was given at the Royalty Theatre last Saturday afternoon by the pupils of Mr. Gustave Garcia's lyric and dramatic school. Several of the students showed promise as vocalists, and, on the whole, the singing was more commendable than the acting. Mr. C. H. Allen Gill conducted the performance.

AN agreeable miscellaneous concert was given by Miss Giulia Warwick at the Princes' Hall on Tuesday afternoon. The artist was heard to advantage in songs by Wagner, Goring Thomas, and other composers, and the vocalists who assisted her were Madame Valleria, Miss Hilda Wilson, Mr. Ben Davies, Mr. Plunket Greene, and Mr. Alexander Tucker. Violin solos were artistically rendered by Mr. Elkan Kosman.

SOME exceedingly creditable operatic performances have been given at the Royal Academy of Music during the past week, under the direction of Mr. G. H. Betjemann. On Wednesday acts from 'Il Trovatore,' 'Le Nozze di Figaro,' and 'Martha' were rendered in careful and artistic fashion, and on the subsequent evenings the second act of 'The Flying Dutchman' was promised. Of this we may speak next week.

ON Thursday afternoon the Court of Common Council elected Mr. Joseph Barnby Principal of the Guildhall School of Music by a majority of 17, the numbers being, for Mr. Barnby, 101, and for Mr. W. G. Cusins, 84. Mr. Thomas Wingham, the third candidate, had retired from the contest.

THE sixth season of the South Place Sunday Popular Concerts will end on the 10th inst. with the twenty-eighth performance, the largest record ever attained by the society. Considering that the programmes consist of classical chamber music, and the entertainments are entirely dependent for support on voluntary contributions, it would seem that those responsible for the performances are meeting with increased appreciation for their praiseworthy efforts to bring high-class music within the reach of the masses.

HANDEL'S 'Judas Maccabeus' will be performed, instead of 'Samson,' on June 25th next. The change is in accordance with very generally expressed opinion, and is also partly due to the fact that Mr. Edward Lloyd found the tenor airs in 'Samson' too low for his voice.

A PERFORMANCE of this beautiful oratorio will, however, be given in St. James's Hall on Wednesday evening next, in aid of the North London Hospital.

CONCERTS, &c., NEXT WEEK.	
MON.	Mlle. Jeanne Douste's Rubinstein Concert, 3, Steilway Hall.
—	Popular Concert, 8, St. James's Hall.
—	Musical Artists' Society, 8, Princes' Hall.
—	Misses Josephine and Ida Agabeg's Concert, 8, Steilway Hall.
TUES.	Mr. F. J. Chaffer's Concert, 8, Westminster Town Hall.
—	Royal Academy of Music Students' Concert, 3, St. James's Hall.
—	Miss N. J. Harston's Concert, 8, 30, Princes' Hall.
WED.	M. Sapellnikoff's Pianoforte Recital, 3, St. James's Hall.
—	North London Hospital Concert, Handel's 'Samson,' 8, St. James's Hall.
—	Mr. G. A. Clinton's Wind Chamber Concert, 8, Steilway Hall.
THURS.	Philharmonic Concert, 8, St. James's Hall.
FRI.	Miss Marian Veltrino's Lecture on Scientific Voice Production, 3, 30, New Bond Street.
—	Wind Instrument Chamber Music Society, 8, 30, Royal Academy of Music.
—	Mr. Edgar Hulland's Concert, 8, 30, Steilway Hall.
SAT.	Popular Concert, 8, St. James's Hall.
—	Crystal Palace Concert, 3.

DRAMA

THE WEEK.

VAUDEVILLE.—Afternoon Representation: 'Chris,' a Play in Three Acts. By Louis N. Parker.

THE promise of Mr. Parker's early work is not fulfilled in his later. 'Chris' is no improvement upon the preceding dramas of its author, and is even more amateurish. The materials for a drama are got together, and no great dexterity of handling is required to put the whole into shape. Mr. Parker has, however, sacrificed his opportunities to his actors, and his interest to his moral. What is needed to give the novelty a chance is a complete change of treatment so far as regards the heroine, a pulsing and unsympathetic creature, who preaches when she does not whine, and revolts when she ceases to fatigue. commonplace she must always remain, beginning her life as she does as the daughter

and decoy of an aristocratic old card-sharper, and ending it as an actress. Creatures of this kind inspire no conviction. Chris has lived until womanhood with her father, and has married a man whom she learns to abhor as a drunkard. Now, somewhat late in life, she begins to mourn her lost innocence and to "babble o' green fields." She then goes to live with an aunt, who is the wife of an honorary canon, and, accepting the assurance that her husband is dead, prepares to contract second nuptials with Lord Bournemouth. At this time her husband, who has been in Central Africa, and in order to be worthy of her has conquered his drinking habits, returns in time to hear her avowals of love. He takes again to drinking, attempts some violence towards her, believes that her swoon is death, and dies himself of no visible disease, a victim to that frequent source of stage death—the convenience of the dramatist.

In the story and in the character of the hero there is some stuff. Mr. Parker elongates his acts, however, and his padding is lamentably poor. Half way or more through the first act, when the husband goes out of the room, a theatrical ending to the act is obtained. The author brings him in again to listen to lectures from his wife, and ends with one of the most worn of stage devices—that of the reformed drunkard who pours out brandy, then in a fit of virtue dashes it into the fire. In the second act again we feel for the man, a victim of constant misfortune who has had the manhood to conquer his infirmity, and is so treated by his atrocious old father-in-law that his wife shall come upon him drunk. This, too, is avoided, and an ending without a claim to originality is given to the act. Why the husband is killed in the last act, in place of the wife, we fail to see, the moment in which it seemed as if the wife were dead bringing a sense of unexpected relief. The wife is at this time an actress at two pounds a week. She none the less recites some verses of her part, proving that she plays the heroine of tragedy. What theatre is that which rewards its leading lady so munificently? The play accordingly proved wearisome, and the result was a failure. Mr. Herbert Waring played with power as the drunken husband; and Mr. Sant-Matthews, Mr. W. Herbert, and other actors gave fairly lifelike pictures. Mrs. Lancaster-Wallis failed to humanize the character of the heroine.

Dramatic Gossip.

OUR young actors elect to be seen in disagreeable and unsympathetic characters. Mr. Gilbert Hare took by choice the part of Krux the usher in 'School,' and Mr. Lawrence Irving made his London debut in a character only less repulsive, that, viz., of Augustus Caddell in Mr. Pinero's comediotta of 'Daisy's Escape,' which has been revived at Toole's Theatre. Mr. Irving's performance is not wanting in promise.

MR. A. C. CALMOUR's three-act play, 'The Breadwinner,' given on Saturday at the Avenue, is not likely to benefit the fortunes of that house. It exhibits a picture of impossible manners, and its dialogue is inflated. Perhaps the most remarkable thing in it is the way in which real characters, as the Duke of Albany, Lord Cairns, and Sir Stafford Northcote, are discussed. Some excellent acting by Miss Alma Murray, Miss Olga Brandon, Mr. Lewis Waller, and other

actors was wasted in a piece with no element of permanence.

MISS OLGA BRANDON and Mr. Arthur Bouchier will shortly appear in a new comedy by Lady Greville.

'RUY BLAS,' which is to be the next novelty at the St. James's Theatre, will be seen in a spick-and-span new adaptation, and not in the familiar version in which Fechter appeared thirty-two years ago at the Princess's.

'ALONE IN THE WORLD,' by Col. Prentice Ingram, will, it is said, lead off at the Princess's a series of afternoon representations.

'ROBIN GOODFELLOW' is the title of a three-act play by Mr. Claud Carton in preparation at the Garrick Theatre. Miss Compton (Mrs. Carton) and Miss Moodie will have parts in this as well as Mr. Hare, with Miss Kate Rorke and other members of the company.

MESSRS. SIMS AND BUCHANAN are engaged upon a new melodrama for the Adelphi, the production of which will not probably be long deferred.

MR. GILBERT FARQUHAR, who has undergone a painful operation, has been compelled temporarily to resign his performance of Lord Sands in 'King Henry VIII.'

THE next meeting of the Elizabethan Society will be held on Wednesday, the 6th inst., when Mr. William Poel will read a paper on 'King Henry VIII.,' and Mr. James Ernest Baker a paper on 'Thomas Randolph: his Dramatic and Poetical Works.'

TO CORRESPONDENTS.—F. H.—G. C.—P. C. M.—G. A. G.—received.

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